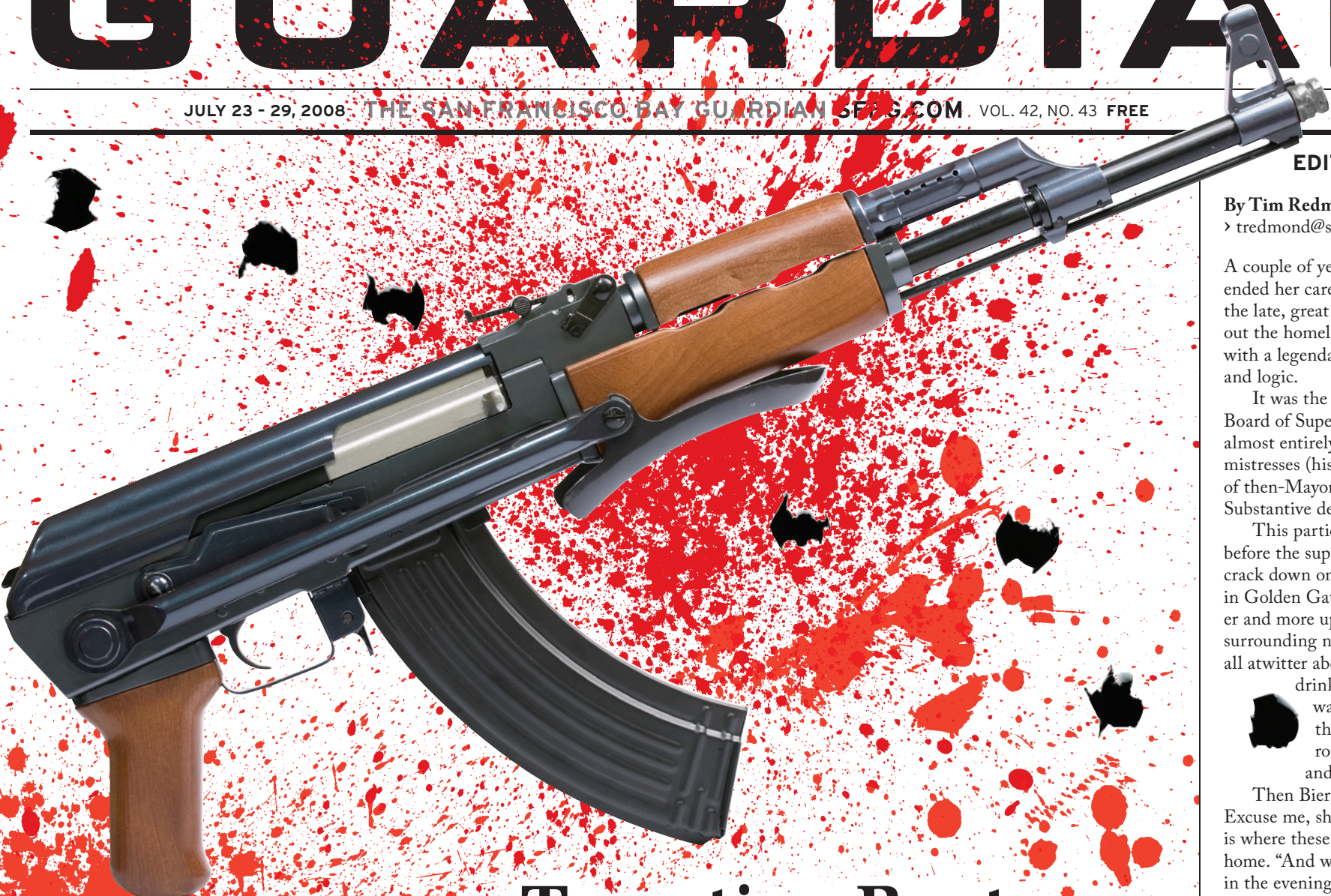


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GUARDIAN

JULY 23 - 29, 2008 THE SAN FRANCISCO BAY GUARDIAN [SFBG.COM](http://sfbg.com) VOL. 42, NO. 43 FREE



EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

A couple of years before term limits ended her career as a supervisor, the late, great Sue Bierman took out the homeless-bashers one day with a legendary burst of honesty and logic.

It was the late 1990s, when the Board of Supervisors was made up almost entirely of the handpicked mistresses (his word, not mine) of then-Mayor Willie Brown. Substantive debate was rare.

This particular day, the item before the supervisors was a plan to crack down on alcohol consumption in Golden Gate Park. The wealthier and more uptight denizens of the surrounding neighborhoods were all atwitter about homeless people drinking, and the board was prepared to direct the police chief to round up the miscreants and send them to jail.

Then Bierman weighed in. Excuse me, she said, but the park is where these people live; it's their home. "And when I'm in my home in the evening, I often have a gin and tonic," she said. "Why do we want to tell homeless people that they're any less than I am?"

Yeah, some people laughed, but she was dead serious. And she was right.

I thought of Bierman when
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Targeting Bout

How a San Francisco woman helped nail a notorious weapons smuggler p15

GUARDIAN PHOTO ILLUSTRATION BY BEN HOPFER



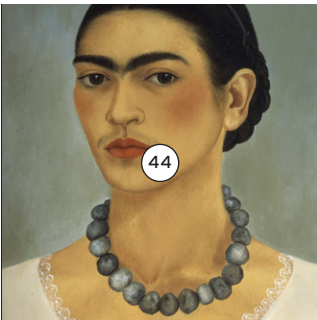
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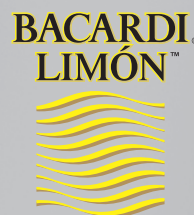
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ODC Theater Festival 2 looks at artists of the arriving generation, those visionaries who are leading the way to new expressions of our regional identity. From elegant ballet to fiery Haitian dance, sensual Indian Odissi to upright modern, we will be exploring the diverse threads of our cultural composition. Contemporary dance makers creating work within centuries-old living traditions are featured in the final weekend of Festival 2. All came to the attention of ODC Theater through the National Dance Project and New England Foundation for the Arts Regional Dance Development Initiative (RDDI), of which ODC is the Bay Area hub site. Post-show reception with traditional cuisine will follow each performance. Tickets (per performance): \$20 Adv / \$25 Door; \$18 Seniors/Students/Children 12 & Under. Available at ODC Box Office, 3153 17th St, or online. July 24-26 @ Project Artaud Theater, 450 Florida St at Mariposa odctheater.org

**SAN FRANCISCO JEWISH FILM
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The San Francisco Jewish Film Festival showcases new independent American and international Jewish-subject cinema. Now in its 28th year, the Festival is the oldest and largest Jewish Film Festival in the world, with total attendance of approximately 30,000. The Festival presents dramatic, documentary, experimental, and animated features and shorts about Jewish history, culture, and identity. Our Festival guests enjoy the cultural richness of the Festival and of San Francisco, as well as our audiences, which are known for their lively discussions. Befitting our region, we have an unusually diverse audience, welcoming affiliated Jews, those who may not otherwise seek out more traditional forms of Jewish participation, and non-Jews. Our audiences, whether secular, religious or non-Jewish, proudly refer to the festival as "the Bay Area's favorite Jewish holiday." July 24 - August 11 @ various Bay Area film venues sjfff.org

**MIDNIGHT MASS 2008:
STARRBOOTY**

PeachesChrist returns with her eleventh annual season of Midnight Mass in San Francisco! All shows \$13. In this week's installment: Supermodel/agencyoperative Starrbooty (RuPaul) learns her niece has been kidnapped by her archrival, Annaka Manners (Candis Cayne), Starrbooty's only option is to go undercover as a street hooker to rescue her. Sexy, sassy and salacious, this movie is jam-packed with delicious dialogue, insane characters, outrageous costumes and gratuitous hair and make-up. RuPaul says: "The goal here was to make an exploitation film that was part Russ Meyer, John Waters and The Naked Gun and we succeeded." Directed by Mike Ruiz. (2007) RuPaul Charles In-Person! Do not miss Peaches' onstage tribute to RuPaul herself with Starrbooty producer, writer, and star RuPaul Charles live and in-person! RuPaul Charles joins Peaches onstage for a pre-show interview, audience Q&A, post-show autograph signing, and the 2nd Annual SF Hooker Pride Parade! Bonus short film tonight: Zombie Prom (Written & Directed by Vince Marcello) starring RuPaul screens after Starrbooty. July 26 @ Landmark's Bridge Theatre, 3010 Geary (four blocks west of Masonic) peacheschrist.com

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GUARDIAN

7.23.08

What the candidates need to tell us

EDITORIAL The traditional kick-off date for fall campaigns is Labor Day, but in San Francisco, the candidates for supervisor have been in full campaign mode for months now, and some of the races are beginning to take shape. As political groups start making endorsements, it's worth looking at what's at stake here — and what the candidates ought to be talking about.

For starters, it's going to be a crowded fall ballot, and there's the potential for a broad progressive coalition to come together around a clear agenda for the future. Among the proposals headed for the ballot are an affordable housing plan, a green energy and public power measure, two new tax plans that focus on bringing in revenue from the wealthy, and a huge bond act to rebuild San Francisco General Hospital. All of the progressive candidates should be backing those measures and working together for their passage.

But the candidates also need to offer long-term solutions to the serious problems facing San Francisco. This is a city under enormous pressure, and unless some dramatic policy changes take place, San Francisco will continue its rapid slide toward becoming a city of and for the very rich.

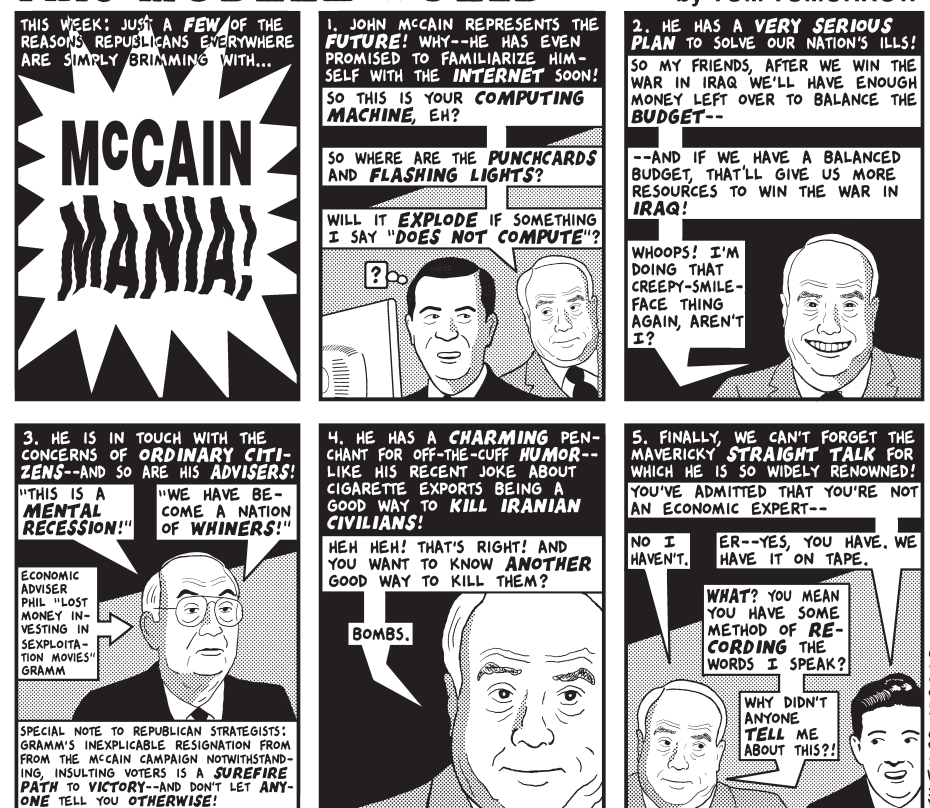
A few items that ought to be on every progressive candidate's platform:

- The city's energy future. The fall ballot measure, the Clean Energy Act, will lay the groundwork for a sustainable local energy policy, although the supervisors will have to aggressively push the key element: creating a city-run electric utility. As long as Pacific Gas and Electric Co. controls the local grid, San Francisco will never meet its environmental goals. Rates will remain high, conservation will be an afterthought, and PG&E will resist any type of renewable program it doesn't control. The candidates need to make clear that they're committed to a full-scale public power system and tell us how they will move the goals of the Clean

CONTINUES ON PAGE 7 »

THIS MODERN WORLD

by TOM TOMORROW



Outside the HRC dinner

OPINION On July 26, the Bay Area's gay and lesbian elite will gather at the posh Westin St. Francis to raise money for the Human Rights Campaign in the name of securing and protecting LGB rights. Despite flip-flopping its position on a federal Employment Non-Discrimination Act (ENDA), which should include protections for gender identity as well as sexual orientation, HRC will rake in money to further advance a version of human rights in the political world of Washington, DC in which transgender and gender-non-conforming people are apparently less than human.

Luckily, there's a fabulous alternative. Outside the Westin St. Francis we'll be throwing the "Left Out Party: A Genderful Gay-la" in support of an inclusive ENDA that protects gender identity. Leaders in the city's progressive community will be partying in the streets in support of our transgender brothers and sisters.

Why outside? The not-so-fabulous truth is that in promoting a non-inclusive ENDA, the Human Rights

Campaign abandoned the values of equality and inclusion. Transgender Americans need employment non-discrimination protections at the federal level. Period. A recent study of the transgender community in SF found that 70 percent of transgender women in San Francisco are unemployed. This points to the need for an inclusive ENDA.

When ENDA was being discussed in Congress last autumn, important discussions surrounding political strategy were raised: should we secure legislation that protects all LGBT Americans, or should we compromise the rights of those most vulnerable among us for the gains of many?

A unified front made up of every single prominent LGBT organization nationwide, more than 350 LGBT organizations total, answered in favor of protecting all of us.

Publicly, HRC Executive Director Joe Solomonese promised to transgender activists that the organization would oppose any attempt to introduce a noninclusive ENDA. Meanwhile, behind the scenes, the

nation's supposed leading LGBT political organization worked to strip gender identity protections from the bill in the name of "political expediency" and "incrementalism."

Since that decision, trans activists have organized pickets at HRC's annual dinner in Washington and at subsequent dinners in cities across the country. Here in San Francisco, we are raising the bar.

In our city, prominent local elected officials and political organizations came out in support of an inclusive ENDA. The San Francisco LGBT Pride Committee nominated HRC for its annual "Pink Brick" award. All of the city's LGBT elected officials, as well as many allies such as City Attorney Dennis Herrera, Public Defender Jeff Adachi, and Board of Supervisors President Aaron Peskin, are refusing to attend the dinner.

HRC's failed strategy on ENDA has needlessly divided our community at a time when we are poised to make great gains in civil rights. If any silver lining can be found in this debacle, it's that a huge majority of queer progressive and even mainstream organizations have come forward to remind

CONTINUES ON PAGE 7 »

LETTERS

PARTY PROMOTERS

The following two comments appeared with a July 21 posting to SFBG's Politics blog, "DCCC vote: Does Peskin have it?"

We need a strong leader in our local Democratic Party that will call out our elected leaders on their BS. For example, [Nancy] Pelosi and her continued "do nothing but throw more monies at the war" approach. I have sat by and watched the DCCC leaders do nothing but carry the party line toward the right. It's time for a change and to bring our party back to the left. Chris Daly would be the best one to make that happen, but unfortunately he is backing Peskin for that. I trust Chris, so I will have to go along with it for now. In 2010 you will have a chance to put your name on the next DCCC race if you don't like how things are going.

Jerry Jarvis

Sup. Daly, never a fan of your brand of politics. I believe that San Franciscans will for years be harmed if your friend and colleague Sup. Peskin is elected chair of DCCC.

You will see my letter in this week's *Bay Area Reporter* quoting both you and Mr. Peskin on your intent to change the way things are done on the DCCC and how you're being termed off the Board of Supervisors seems to have energized you to find new ways to continue legislating from beyond City Hall.

I fear for everyday San Franciscans, I fear for your children, I fear for businesses (who will pay taxes to support all that you and Sup. Peskin want to do?), and I fear for the survival of a united San Francisco. I am deeply dismayed at the vitriol and partisan nature this race has taken.

Mark Murphy

WHAT IS JEWISH MUSIC?

The following comment appeared with a July 15 posting to SFBG's Noise blog, "Shining a light on Diamond Days '08 music fest."

Heeb magazine repeatedly demonstrates that it is pretty clueless when it comes to Jewish culture outside of a narrow set of tired shticks. When [publisher Josh] Neuman comments

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EDITOR'S NOTES

CONT>>

I read the latest screed by C.W. Nevius, the *Chron's* suburbanite columnist, about a civil grand jury report pointing out what astute housing activists have known for some time now — that many of the panhandlers on the street aren't homeless people.

Walk through the Tenderloin and actually talk to the people hanging out on the street and you'll learn that many live in the supportive housing or low-cost units that the city and nonprofit housing agencies have built or renovated in the past few years. Visit one of their tiny, single-room apartments and you'll realize why they spend a lot of time on the street; nobody wants to be cooped up in a tiny space all day.

But to understand why panhandling — the horrible evil that has Nevius so up in arms all the time — still goes on, you need to understand something else, a point he left out of his columns.

When Gavin Newsom ran for mayor on a program called "Care, Not Cash," he had a plan: give people a place to live — but in exchange, cut their welfare checks to almost nothing. The CNC recipients get a roof over their heads, which is wonderful, but they then have to survive on about \$50 a month plus food stamps.

It's not enough. So they panhandle.

I'm sorry, but I'm with Sue Bierman. When I come home at night, I immediately pop a cold Bud Light. If I lived in an SRO, I'd do the same thing. And if I couldn't work or couldn't find work, and my food stamps wouldn't pay for beer, I'd panhandle for a six-pack. Better believe it.

Not every person who drinks needs treatment, and not every drug user is an addict. Some are, and the city needs to do what it fails to do now, and provide treatment on demand. But some people who line the streets and ask for spare change are just like the rest of us — except that, thanks to Newsom's program, they're broke all the time.

Want to stop panhandling? It's easy and fairly cheap. Raise General Assistance to a level that supports a decent, humane life (and yeah, that might include a beer now and then.) Otherwise, quit whining. Because panhandling is going to be a fact of life. **SFBG**

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It was the usual scene: young people drinking Tecate, dogs chasing Frisbees, an eight-year-old guitar prodigy playing Creedence covers.

What's that? There isn't usually a third-grader playing to throngs of fans? I see. OK, then. Maybe you did miss something. Here's what happened...

— from "Dolores Park mini guitar hero" by Phil Eli, posted in the Guardian's SF blog

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CANDIDATES

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Energy Act forward.

- The housing crisis. San Francisco's housing policy today is utter insanity. If it continues, the city in 10 years will look nothing like it does now. The middle class will be gone. Families with kids will be a vanishing species. Tens of thousands of people who work in this city — and keep its economy going — will be forced to live far away. Fancy new towers filled with millionaires will destroy entire neighborhoods and displace the city's remaining blue-collar jobs.

The affordable housing ballot measure is a good first step, but much more is needed. Solutions aren't easy, but they start with one premise: the city doesn't need any more housing for the rich. Affordable-housing programs that set aside, say, 20 percent of new units for non-millionaires are a losing game because they accept as reality the prospect of a city where 80 percent of the residents are millionaires.

San Francisco needs a comprehensive policy that forces the city to meet its General Plan goals, which call for 64 percent of all new housing to be available at below-market rates. We need to hear how the candidates would make that happen.

- The structural budget deficit. San Francisco is a wealthy city but there's never enough money in the budget for the level of services residents want and need. With the exception of the rare boom years, the city has always had a revenue shortfall. Sup. Aaron Peskin's two tax measures could bring in another \$50 million per year — no chump change by any means. But the city needs about \$200 million more per year to make the numbers balance. The candidates need to talk about where that will come from.

- The Muni meltdown. You can't have a transit-first policy without effective transit, and Muni's in trouble. Budget cuts are a big part of the problem, but the city needs a modern transit program — and that's barely even on the drawing board. How are the candidates going to fix one of the city's most important services? Will the candidates support the long-overdue completion of the city's bicycle network and other bold efforts to decrease reliance on the automobile?

- The war on fun. As the city gets richer, it gets more uptight. Street fairs are under attack. Clubs are facing police crackdowns. Permit fees and red tape are making it almost impossible to hold events in Golden Gate Park. Sup. Ross Mirkarimi has a ballot measure to make some of the permitting easier, but what are the candidates going to do to end the Gavin Newsom-era attack on arts

and entertainment?

There's much more: The police aren't solving homicides. Small businesses feel utterly ignored by City Hall. The Planning Department is run by developers. The list goes on. And the next Board of Supervisors will need to address all those issues. Over the next few months, the candidates that want the progressive vote need to give us some clear explanations of where they stand. **SFBG**

HUMAN RIGHTS

CONT>>

everyone that civil rights are not something that can be compromised. That's a San Francisco value we're all proud of.

Which is why you'll find us outside the Westin St. Francis this Saturday — because we want to party with all members of our community. Come join the long list of trannies, queers, gender-fabulous performers, studs, twinkies, soft butches, queens, shark femmes, and all fighters for social justice — outside! **SFBG**

SF Pride at Work

SF Pride at Work is an LGBT labor organization.

LETTERS

CONT>>

that "Jewish music" is "a murky moniker that generally signifies some sort of backwards gaze at a mythical, 'authentic' past," he's demonstrating that he has no idea what's going on in the Jewish music scene. Jewish music has never been so forward-looking as it is now. There are artists all over the country (and world) exploring what Jewish music can become. They are, with no more lofty goal than making great music, creating a new American Jewish culture that is as vibrant as anything that has come before. But *Heeb* hasn't noticed and isn't interested. In *Heeb*'s world, being Jewish is nothing more than wearing a hip "tribe" T-shirt while laughing at your grandparents. Who's looking backward?

Jack Zaint

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CONCERT UPDATE

FEATURED SHOW



HANK IV PINK REASON

7/26 HEMLOCK TAVERN

WWW.MYSPACE.COM/THEHANKFOUR

THIS WEEK

MAGIC BULLETS
7/23 Rickshaw Stop

BARCELONA
7/23 Hemlock Tavern



WYCLEF JEAN
7/23 Mezzanine

EMMYLOU HARRIS
7/26 Nob Hill
Masonic Center

PERSEPHONE'S BEES
7/26 The Uptown

**HANK IV
PINK REASON**
7/26 Hemlock Tavern

BOOKA SHADE
7/27 Mezzanine

JAMES TAYLOR
7/27 Greek Theatre

**EL GUINCHO
TUSSE**
7/28 Independent

THE HOLD STEADY
7/29 Mezzanine



JAY REATARD
7/29 Independent

THE HOLD STEADY
7/29 Mezzanine

**BLOCK PARTY
DOES IT OFFEND YOU,
YEAH?**
7/30 Fillmore

EL VEZ
7/30 Slim's

**THAO WITH THE GET
DOWN STAY DOWN**
7/31 Independent

MINIPOP
8/1 Independent

FILM SCHOOL
8/3 Cafe du Nord

JULIAN MARLEY
8/4 Independent



DOLLY PARTON
8/5 Greek Theatre

THE FAINT
8/5 Grand Ballroom

HUMAN LEAGUE
8/9 Mezzanine

SQUIRREL NUT ZIPPERS
8/12 Independent

BOW WOW
8/15 Fillmore



**OR, THE WHALE
THE FEDERALISTS**
8/15 Great American
Music Hall

**ROCK THE BELLS:
A TRIBE CALLED QUEST
NAS
MOST DEF**
8/16 Shoreline
Amphitheatre

FORREST DAY
8/16 Independent

**OUTSIDE LANDS MUSIC
& ARTS FESTIVAL**
8/22-24 Golden Gate
Park

**THE HOT TODDIES
THE MUMLERS**
8/23 The Uptown

ICE CUBE
8/26 Fillmore

!!!
8/27 Independent

**SLIM CESSNA'S AUTO
CLUB**
8/30 Great American
Music Hall

**NINE INCH NAILS
DEERHUNTER**
9/5 Oracle Arena

**ASSYLUM STREET
SPANKERS**
9/6 Red Devil Lounge

MOGWAI
9/6 Grand Ballroom



XIU XIU
9/13 Bottom of the Hill

JANET JACKSON
9/13 Oracle Arena

**AL GREEN
GLADYS KNIGHT**
9/19 Sleep Train
Pavilion

HENRY ROLLINS
9/19 Zellerbach
Auditorium



**NICK CAVE & THE BAD
SEEDS**
9/20 Warfield

**TREASURE ISLAND
MUSIC FESTIVAL**
9/20-21 Treasure
Island

SPOON
9/22-24 Fillmore

JOURNEY
9/24 Sleep Train
Pavilion
9/27 Shoreline
Amphitheatre

RANCID
9/26-27 Warfield

MY BLOODY VALENTINE
9/30 The Concourse
at SF Design Center



SIGUR ROS
10/3 Greek Theatre

**NEW KIDS ON THE
BLOCK**
10/10 HP Pavilion

SANTANA
10/11 Shoreline
10/12 Sleep Train
Pavilion



TINA TURNER
10/19 HP Pavilion

CITIZEN COPE
11/3 Palace of Fine
Arts

JOAN BAEZ
11/18-19 Herbst
Theatre

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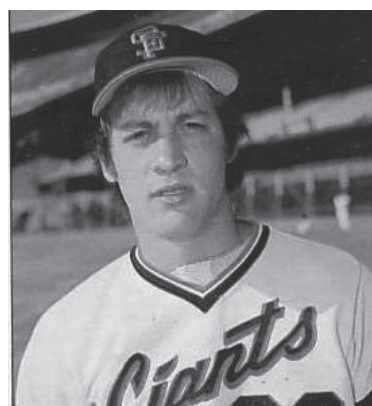
THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE



Pedal power

Cyclists support Sunday Streets and decry Bike Plan delays

By Steven T. Jones
›steve@sfbg.com



THIS WEEK AT SFBG.COM

Coverage of the big July 22 Board of Supervisors vote to place the Clean Energy Act and other measures on the November ballot.

IN THE BLOGS

Politics More Mirant plant and DCCC chair controversy, bad news for bikers from City Hall
Guardian's SF "I flushed his socks down the toilet!"

Noise Trannyshack kiss-off, Joan as Policewoman, Erykah Badu's placenta

Pixel Vision A squatumentary, gay bachelors, leather vegetarians

Hundreds of bicyclists invaded City Hall July 21 to demand safer bike routes and decry new bureaucratic delays in environmental review work on the Bicycle Plan, which a judge said the city must complete before it can make any improvements mentioned in the plan, from new lanes to simple racks (see "Stationary biking," 05/16/07).

But they arrived a couple hours too late to change the tenor of a hearing on another priority for car-free advocates: the Sunday Streets proposal by Mayor Gavin Newsom to close the Embarcadero to cars Aug. 31 and Sept. 14, which is being challenged on procedural and economic grounds by Board of Supervisors President Aaron Peskin and conservative supervisors.

Presentations to the board's Government Audit and Oversight Committee in support of Sunday Streets were overshadowed by a big turnout of merchants from Pier 39 and Fisherman's Wharf — who have vociferously opposed the proposal, citing concerns about lost business — and labor leaders, who unexpectedly



Sierra Club member John Rizzo, who was part of a rally highlighting delays in completing the city's Bicycle Plan, told the crowd, "There's no excuse for this. The city needs to get this back on track before more people are killed." | GUARDIAN PHOTO BY CHARLES RUSSO

lent their support to Peskin's play.

"We just don't want to have a beta test of a new program on one of the busiest days of the year," said Karen Bell, executive director of the Fisherman's Wharf Community Benefits District. "People want to drive down the Embarcadero. They don't want to take side streets."

Advocates of the program are resisting Peskin's effort to postpone the events until after an economic study can be done.

"Every other city that's tried this has found it has tremendous economic benefits, as well as tremendous health benefits and social benefits," said Andy Thornley, program director for the San Francisco Bicycle Coalition.

The committee moved Peskin's resolution to the full board with no recommendation after Sups. Sophie Maxwell and Tom Ammiano voiced support for Sunday Streets. It was set

to be heard July 22 after *Guardian* press time, but Mayor's Office officials said they intend to hold the events as scheduled no matter what the outcome and work with opponents to ease their concerns.

But most cyclists were focused on the Bike Plan, which might not have final approval until late next year, as an afternoon Land Use Committee hearing called by Sup. Gerardo Sandoval revealed.

Bicycle Advisory Committee member Casey Allen called the delay unacceptable, and said he's working with others to formally intervene in the case next month, arguing that unsafe conditions are a public health issue demanding immediate action.

"We have to take risks sometimes and challenge the status quo," Allen said. "That's how we move forward as a society." **SFBG**

For more on both issues, visit sfbg.com

ALERTS

By Deborah Giattina
› alerts@sfbg.com

WEDNESDAY, JULY 23

Bike parts

Rolling into town from Los Angeles is the Eighth Annual Bicycle Film Festival, which runs for four days and turns all things pedaled into movie stars. Before the fest makes its next stop of its 17-city international tour in Chicago, bike enthusiasts and activists can go to the kick-off party at the 330 Ritch nightclub, take in seven film programs of features and shorts at the Victoria Theater, attend an art show at the Bottlecapp Gallery, and check out a street party in the Mission District. Also Thurs/24-Sat/26, \$10 (\$30 for pass) See Web site for venue and schedule details www.bicyclefilmfestival.com

THURSDAY, JULY 24

Private spies

According to investigative journalist Tim Shorrock, the US government has been hiring private spies as outsourced intelligence agents. Who knows to what extent they are accountable for upholding civil rights and international law? Find out more at this session. 6 p.m., \$15 (free for members) World Affairs Council Auditorium 312 Sutter, SF (415) 293-4600, www.itsyourworld.org

Radical take on Obama

Do you think either Sens. Barack Obama or John McCain have the solutions to the problems with healthcare and unemployment? Come to a Radical Women meeting to compare the policies the Democratic and Republican candidates with those of what lefties like to call socialism. 7 p.m., free (\$7 donation for vegetarian meal) Radical Women 625 Larkin, suite 202, SF (415) 864-1278

SATURDAY, JULY 26

Protest trans-exclusion

Recently the Human Rights Campaign endorsed an Employment Gender Discrimination Act that left out transgender people. Come protest outside the HRC's annual gala. 5 p.m., free Westin St. Francis Powell and Post, San Francisco www.leftinsf.com **SFBG**

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\$100 off usual dental fees for first procedure*
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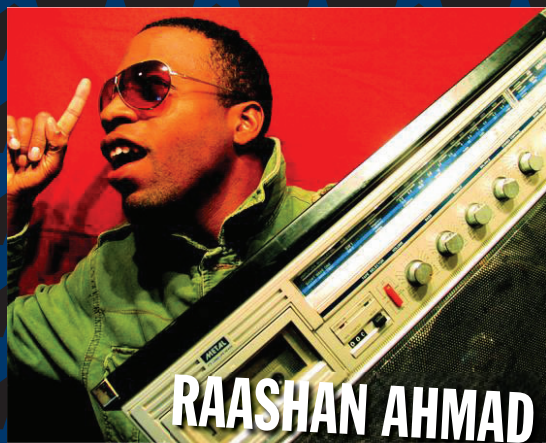
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ON THE MAINSTAGE

HOUSE DJ RAY MCCROREY - Original Mixes
8:30PM

Presented by **TEASE-O-RAMA...**
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the Freedom to Strip!

Burlesque Show Featuring the Best of
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THE DEVIL-ETTES

THE TWILIGHT VIXEN REVUE

SPARKLY DEVIL

DELILAH

GORILLA X

THE SUGARPLUM ELVES

MISS MAE WESTERN

and the Emcee Drunkle Sam!



9:40PM LOQUAT

10:40PM HOT TUB

11:15PM KEY CHOICE ENSEMBLE

12:00AM RAASHAN AHMAD

Best of the Bay Video Mix
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DEWAR'S LOUNGE



9:00PM

Teenage Dance
Craze with
**DJS SERGIO
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RUSSELL QUAN,
and DX THE
FUNKY GRANPAW**



With live bands performing

9:30PM TOP TEN

10:30PM SIR LORD RAVEN

RED HOOK LOUNGE

Inhouse Talent presents:
AZEEM (Om Hip Hop)
and **MARC STRETCH**
(Foreign Legion)
SELLASSIE
SILK-E (The Coup)
**DJ REN THE VINYL
ARCHAEOLOGIST**
(True Skool)

ZINC LOUNGE

9:00PM BARDOT A GO GO - "Liberte!
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The verdict stands

Judge rejects motions to overturn the *Guardian's* \$16 million predatory pricing judgment against *SF Weekly*

By Tim Redmond
 > tredmond@sfbg.com

Judge Marla Miller on July 18 rejected attempts by the *SF Weekly* and its chain owner to overturn the *Guardian's* victory and \$16 million jury award in a predatory pricing case.

The ruling marked the end of the first full round of this legal fight and sets the stage for a shift to the California Court of Appeal.

SF Weekly and Village Voice Media had asked Miller to overturn the jury verdict or order a new trial, and the company lawyers spent hours July 8 arguing that the evidence presented in a five-week trial didn't justify the jury's decision. They also claimed that Miller had issued improper jury instructions.

Attorneys James Wagstaffe and H. Sinclair Kerr also tried to get the judge to sever the 16-paper chain from the damages part of the case. That would have left the *Weekly* as the only guilty party. And VVM had admitted that the *Weekly* has no assets and would be unable to pay the *Guardian* anywhere near \$16 million.

Miller, with little comment, denied both requests.

The defendants have consistently said they plan to appeal.

The case centered around the *Guardian's* charge that the *Weekly* had for years sold ads below the cost of producing the newspaper for the purpose of injuring the locally owned, independent competitor.

Evidence presented at trial showed that the *Weekly* had

consistently lost money, as much as \$2 million a year, since New Times — now known as VVM — bought the paper in 1995.

The evidence also showed that VVM's executive editor, Michael Lacey, had vowed to put the *Guardian* out of business, and that *Weekly* advertising and business staff were instructed to try to take business away from the *Guardian*, whatever the cost.

And while the VVM lawyers mounted a convoluted legal argument to claim that the parent company wasn't legally liable for any damages, the trial showed that the senior executives at the Phoenix-based chain were not only aware of the predatory strategy but were active participants in it.

In fact, two senior officers, CFO Jed Brunst and group publisher Scott Tobias, admitted that the *SF Weekly* would have gone out of business years ago if the chain hadn't subsidized its operations. **SFBG**

For more details and key documents, go to sfbg.com/lawsuit

PICKLEWEED THREE MILES FROM TROUBLETOWN BY LLOYD DANGLE

GERMAINE'S GRIDDLE HOUSE ON ROUTE 12 HAS ALWAYS BEEN A FAVORITE SPOT FOR COFFEE & FRIED EGGS. BUT LATELY THERE'VE BEEN SOME GRIM FACES AROUND HERE.

NOT EVEN THE FAMILIAR SOUND OF RUSH LIMBAUGH ON THE RADIO CAN LIFT THE PICKLEWEEDIAN SPIRITS.

MY FRIENDS, YOU KNOW I SMOKE \$200 CIGARS. NOW THEY COST \$250, BUT YOU DON'T HEAR ME COMPLAINING!

GERMAINE AND BONNIE PUT UP THEIR HOUSE AS COLLATERAL TO OPEN THE GRIDDLE HOUSE. THE INVESTMENT SHOW THEY WATCH DIDN'T WARN THEM ABOUT THAT.

A CASE OF EGGS HAS GONE FROM \$20 TO \$60, BUT THEY'RE AFRAID TO RAISE PRICES. BUSINESS IS TOO SLOW ALREADY. THE GRIDDLE HOUSE IS TWO BLOCKS OUT OF MY WAY, I CAN'T WASTE THE GAS.

WHAT ARE THE BEST STOCKS TO BUY IN AN ECONOMIC MELTDOWN? STICK WITH CRAMER!

PICKLEWEEDIANS ARE ALREADY BRACING FOR ANOTHER EXTRA-COLD GLOBAL-WARMING WINTER...

WE'LL EAT KETCHUP PACKETS AND HEAT ONE ROOM WITH THE GAS STOVE.

BUT THEY AREN'T ALONE IN FEELING THE PAIN OF THE ECONOMIC CRISIS, AS THEY HEAR EVERY NIGHT ON THE TV BUSINESS REPORT.

FALLING HOME PRICES REALLY HURT THOSE OF US WHO OWN TWO OR THREE HOMES.

WE'RE TAKING THE BRUNT.

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- Lubricate Chassis (if applicable)
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- Inspect Front & Rear Brakes
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Inspect CV Boots & Drive Axles
- Inspect Wiper Blades
- Road Test

Starting As Low As \$79⁹⁵*

15,000 MILE SERVICE
 SUGGESTED INTERVALS- 15,000/ 45,000/ 75,000/ 105,000/ 135,000 MILES
 * Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil up to 5 quarts)
- Rotate Tires
- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs*
- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Set Proper Tire Air Pressure
- Inspect CV Boots & Drive Axles
- Inspect Wiper Blades
- Road Test Vehicle

Starting As Low As \$129⁹⁵*

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- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs*
- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
- Check Exterior Lights
- Inspect Wiper Blades
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- Inspect front axles & driveshaft
- Inspect output shaft seals
- Inspect rear main seal
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- Inspect master cylinder, wheel cylinder, hoses and calipers
- Repack wheel bearings (if applicable)
- Top off brake fluid • Adjust parking brake (if needed)
- Tire rotation upon request • Road test

*semi-metallic pads extra. Machining rotors or drums extra. Price for your vehicle may vary. Call for details.

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*Price shown is for typical four cylinder American & Import car or light truck. Price for your vehicle may vary. Call for details.

INCLUDES:

- Installing new GATES timing belt
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- Check & adjust timing (if applicable)
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- Road Test

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By G.W. Schulz
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Accused illegal arms dealer Victor Bout's long-awaited arrest by Thai police officers March 5 was an important victory against unchecked human rights abuses around the world, and a personal vindication for the San Francisco woman who helped bring Bout to international attention.

Bout arrived at the luxurious Sofitel Hotel in Bangkok believing he was to meet with two senior leaders of the Marxist guerrilla army known as the Revolutionary Armed Forces of Colombia, or FARC. The men, it turned out, were paid informants operating on behalf of US drug enforcement officials.

Through an associate, the 41-year-old Bout allegedly promised to sell the duo large quantities of weapons to continue FARC's decades-old insurgency against the Colombian government. According to an April federal grand jury indictment filed in New York, the arms included surface-to-air missiles, AK-47s, C-4 explosives, land mines, and even people to help train FARC soldiers in using the weapons.

Among those most relieved — and surprised — at the arrest was a relentlessly determined human rights investigator who lives in San Francisco. Kathi Lynn Austin, 48, has been pursuing the notorious trafficker and war profiteer for more than a decade.

Bout, a former USSR Air Force officer, is widely reputed to be one of the world's most active criminal arms dealers, perhaps best known for his spectral presence on the African continent. There, he cultivated professional relationships with its litany of brutal dictators and helped fuel some of the most appalling human rights tragedies of the last century.

Austin and other investigators, as well as journalists and law enforcement officials in several countries, say that Bout expertly structured a business empire of shell companies, dubiously licensed cargo planes, and endless arms accumulations from former Soviet stockpiles — all of which were intended to minimize evidence linking his name to illegal weapons dealing.

But the work Austin did to penetrate that shell and expose Bout was so notable and dramatic that Paramount Pictures announced in December 2007 that superstar Angelina Jolie would play her in a drama inspired by Bout's infamous career.

It's a stunning achievement for someone who 15 years ago struggled



Hunting the lord of war

SF-based investigator Kathi Austin helped expose a notorious arms dealer and awaken the world to a key human rights struggle



A United Nations team prepares to inspect a plane (upper left) believed to be linked to Victor Bout in the Democratic Republic of the Congo, November 2004. Photo of Victor Bout (lower right) from a 2000 US visa application contained in federal court records; weapons confiscated from embargoed groups in the Democratic Republic of the Congo, 2004. | PHOTOS BY ALEX ROSE; GUARDIAN PHOTO ILLUSTRATION BY BEN HOPFER

to convince even her colleagues in the human rights community that the end of the Cold War and the globalization of organized crime made nonstate actors like Bout as much of a threat to peace as the tyrannical governments they'd been naming and shaming for years.

"A human rights violation is considered a violation that is carried out by a state actor," Austin told the *Guardian*. "We were trying to change the whole field of human rights to philosophically say we should be going after these private perpetrators as well."

Austin has helped document Bout's convoluted network since about 1994, first as a consultant for Human Rights Watch and later as arms and conflict director for the Washington, DC-based Fund for Peace, for which she maintained a San Francisco office, before eventually working for the United Nations.

After returning to San Francisco in June from an 18-month UN mission in East Timor, Austin agreed to talk about her investigations of Bout over several hours of interviews near the North Beach apartment where she's been holed up writing material for the Paramount script.

Seeing Austin in a crowded coffee shop with clear features and wide,

earnest eyes, it's not easy to imagine her charging through the world's hellholes: Rwanda, Sierra Leone, Liberia, the Democratic Republic of the Congo, Angola, and other African conflict zones where the UN has imposed longstanding but ineffective arms embargos.

The work of Austin and others repeatedly helped show that death and destruction could continue indefinitely for the right price paid to savvy arms brokers like Bout, while the United States failed to regard the plight of civilian populations across Africa as vital to its interests.

As the world would learn in 2004, even the US military relied on Bout's planes to conveniently bring its partially privatized war machine down on Iraq, making this story about more than just Bout and his pursuers.

Following Bout's arrest in Thailand, federal prosecutors here charged him with conspiring to kill US nationals and attempting to illegally acquire anti-aircraft missiles.

In 1997 the United States designated FARC a terrorist group for kidnapping and murdering American citizens in Colombia. US officials also consider Colombia the globe's largest supplier of cocaine, a trade that's kept the leftist rebels afloat.

Bout allegedly told DEA informants that an ongoing, violent campaign by the FARC to counter America's cocaine fumigation efforts in Colombia was his fight, too, and that he could supply the guerrillas with everything they needed.

Days after this story goes to press, however, he's due for a court hearing in Bangkok, where a judge will decide whether to extradite him to the United States. That means Bout could face a criminal trial on American soil. To Austin, that's long overdue. She had lost hope that her country would subdue a top-tier enabler of gross human rights violations. A secret sting operation led by American narcotics agents was the last thing Austin believed would lead to Bout's capture — and for good reason.

She first became aware of his name in 1994, shortly after witnessing one of the brightest moments in contemporary African history. On April 24 of that year, Austin stood near the polling station as Nelson Mandela, a political prisoner of 27 years, marked his ballot in South Africa's first fully democratic election. She'd been invited to attend after working as a researcher in the Natal province documenting political violence and the apartheid government's desperate attempts to preserve

decades of white control through upheaval and destabilization. No one was sure Mandela would reach the ballot box.

"We got up at three, four in the morning to load a bus," Austin recalls. "Nobody told us exactly where it was. We had to go under cover of darkness. When we got there, he voted just after the sun came up."

The inauguration party weeks later spilled out everywhere in Johannesburg. Austin mingled with foreign journalists and drank champagne. But one of the greatest parties of the century turned glum as vague reports mounted describing trouble in a nearby country, one smaller than Maryland and at the time unknown to most Americans: Rwanda.

"Nothing was really clear. It was all very ambiguous," Austin remembers. "We just kept hearing these reports that 10 Belgian peacekeepers had been killed and the UN was pulling out and people were dying on a massive scale."

The Rwandan genocide would become one of the greatest human atrocities since the Holocaust as extremists from the ethnic Hutu majority massacred at least 800,000 minority Tutsis and Hutu moderates with gruesome efficiency while the world stood by.

As details emerged, Austin raised money in the United States and worked to get to the beleaguered African nation as soon as possible. Meanwhile, a Tutsi-led military offensive defeated the Hutu Power government in the capital city of Kigali by July 1994 and supposedly ended the genocide. But as Austin and others would learn, the violence was far from over.

Hundreds of thousands of refugees streamed toward the eastern border of neighboring Zaire, among them the perpetrators of the genocide. Hidden inside refugee camps, Hutu militias renewed their strength and began amassing weapon caches with the quiet support of Zairian dictator Mobutu Sese Seko.

Austin fearlessly penetrated the militia encampments, persuading exiled Hutu military leaders to disclose how they had obtained antitank grenades and high-caliber ammunition. The list included Col. Théoneste Bagosora, considered to be a chief architect of the genocide. Her trick? Austin told them she was a researcher for the neutral-sounding Institute of Policy Studies — which was technically true — and simply needed to hear their side of the story.

"It was a really treacherous place to be," Austin said. "At the time I

CONTINUES ON PAGE 16 »

Lord of war CONT.>>

appeared young, nonthreatening. I didn't often say I was with Human Rights Watch.... In any kind of organization, people are motivated by many different things. You find those sources that for some reason or another want to help out or are so ego-driven they don't think that any information they give to you is going to be used somehow against them."

She also interviewed members of flight crews who gave her information on cargo companies hired by the Mobutu government to secretly supply its Hutu allies with weapons by falsifying official flight plans and end-user certificates, key legal requisites designed to curtail transnational arms shipments.

According to her later Human Rights Watch report, "The militias in these camps have taken control of food distribution, engage in theft, prevent the repatriation of refugees through attacks and intimidation, carry out vigilante killings and mutilations of persons suspected of crimes or of disloyalty ... and actively launch cross-border raids."

What didn't make sense was how the suspected ringleaders of the genocide could obtain weapons despite the return of peacekeepers to the area and an arms embargo on Rwanda imposed by the UN.

CIA investigators later discovered that planes belonging to Bout were involved in supplying the outlaw Hutus, according to Douglas Farah and Stephen Braun's definitive book on Bout, *Merchant of Death: Money, Guns, Planes, and the Man Who Makes War Possible* (Wiley, 2007).

Austin also came to that conclusion by the end of an eight-month fact-finding trip to the region carried out in 1994 and 1995. Her findings for Human Rights Watch helped propel her to international notoriety as more NGOs focused on illegal arms flows coming from private brokers.

"The Rwandan genocide was really the watershed, for me and for Bout," Austin said. "In the early years, he's building his empire and I'm beginning to narrow what I want to investigate. I was becoming more and more convinced that in all the wars I was looking at, it was logistics. It was all about who could bring in the guns, the fuel — keep the war going."

Back then, Bout was still a bit player among many weapons suppliers working on the continent, according to Austin. But he soon did something that would significantly boost his career and help make him what another Bout pursuer once described as "the McDonald's of arms traffick-



Kathi Austin in her North Beach apartment, where she's been writing script material for Paramount Pictures. | PHOTO BY BRANDON JOSEPH BAKER

ing." He switched sides and helped the new post-genocide Rwandan leadership topple the neighboring Zairian presidency of Mobutu, Bout's own longtime client.

Zaire is known today as the Democratic Republic of the Congo. Bout would make yet more money years later aiding another warlord who attempted a violent coup inside the country, Jean-Pierre Bemba. The International Criminal Court last month charged Bemba with mass brutality and rape committed against civilians between 2002 and 2003.

"He [Bout] has no loyalty," a Bout associate told *Merchant of Death* authors in 2006. "His loyalty is to his balls, his sweet ass, and maybe his wallet."

Probably Bout's most cynical move occurred in Afghanistan. At the start of his career, in the early 1990s, he allegedly maintained an intimate business relationship with commanders of the Northern Alliance, the tribal army that fought Taliban extremists for years until gaining power in Afghanistan with US help following the Sept. 11 terrorist attacks.

US officials began openly acknowledging in 2005 that Bout earned as much as \$50 million also furnishing the Taliban with military equipment during its reign over the country.

Austin's upbringing is the antithesis of what one might expect from an international human rights investigator. The oldest of five kids, she played guitar in a country-and-western band with the rest of her siblings, embark-

ing on tours throughout the South from their home in Richmond, Va.

"We would play for people who had no money," she said. "We'd camp out for three days just to give them some music."

In the '60s, the family of Baptists played at small African American churches during the climax of Southern segregation and against the backdrop of racist terror. They defied the neighbors and invited black friends over for dinner or socialized with them publicly. The Austins were largely apolitical, but Kathi Austin says her parents insisted on human decency and encouraged a basic sense of justice and rebellion.

Her exposure to the destitution of many formerly enslaved black families in the South translated seamlessly in her own mind to Africa, a continent that fascinated her. But her understanding of the continent was limited.

"I just wanted to go save Africa one day. It was what I said I wanted to do with my life when I was really young.... I had this kind of missionary zeal, this very naïve, humane impulse."

Few people in her family considered going to college, but Austin hungered for academic achievement, securing a scholarship to the University of Virginia in the late '70s.

Civil rights turmoil at the school politicized her and transformed her deeply. A model Organization for African Unity held for college students each year at Howard University in Washington, DC had the greatest impact. She attended it devotedly for several years. After competitive debates, politicians, professors, and

other experts would speak to the students about Africa's colonialist history and the anti-Apartheid movement.

"I really began to understand a lot of the underpinnings of what was going on with the African liberation movement in South Africa," she said. "I became engrossed in it and learned a lot intellectually and got a good sense of what I thought."

Austin began to zero in on the Ronald Reagan administration's agenda of undermining Soviet communist influence in the region. The United States covertly backed the UNITA rebels in Angola against a communist-led liberation movement there, and continued to support the white-dominated and separatist apartheid regime of South Africa.

She wanted to investigate the unsavory relationships Reagan's White House had developed on the African continent in its crusade to defeat communism during the Cold War. But Austin was aware of only two think tanks in the capital that examined such issues and had a reputation for attracting left-leaning luminaries. One was the non-profit National Security Archive, a repository of declassified intelligence and foreign policy documents obtained largely through Freedom of Information Act requests.

Headquartered at George Washington University, lawmakers concerned about US covert activities abroad and some of the nation's best-known journalists, including *New Yorker* writer Seymour Hersh, palled around at the independent, nongovernmental research library after it was founded in 1985 by a group of muck-

racking reporters and scholars.

Austin's internship there in 1988 created a new realm of possibility — solo investigations — and sparked an interest in following the intricate paper trails that accompanied her growing knowledge of Africa's geopolitical landscape, frequent outbreaks of low-intensity conflicts, and evasive weapons procurers.

But she still had never been to Africa. "That was my big ambition," she said. "If there's anything about me it's that I've got to see for myself."

As her ties to Washington expanded, she joined a World Bank urban rehabilitation team, writing political and economic background reports on Angola in 1989, believing she could make a difference inside the ill-reputed lender to developing countries.

She didn't, but it was enough to give her first contact. After that trip to Angola, Austin used her savings to stay behind, joining a UN mission overseeing the withdrawal of Cuban troops above the 19th parallel, who were there as a result of Angola's years-long civil war. She later went to Mozambique on a MacArthur Foundation grant and interviewed private mercenaries operating there for a report called "Invisible Crimes" that included a simple investigative formula she would employ for years to come: What's wrong? And who's doing it?

"Through the years, you realize just what kind of danger she's in," her sister, Cindi Adkins, said from Virginia. "We would go days, weeks, months without hearing from her. My mom would say, 'We have to call the Red Cross and see if we can find out that she's okay.'"

Wanting to escape Washington culture, she moved to North Beach in 1997 after becoming entranced by San Francisco's slower pace. Between missions, she'd spend full days at Caffè Sapore on Lombard Street writing a book about arms trafficking she's still working on today.

Stanford University's Center for African Studies invited her to become a visiting scholar for a year, researching arms proliferation and lecturing students, while the Goldman School of Public Policy at the University of California, Berkeley, did the same thing shortly afterward.

But the San Francisco-based Ploughshares Fund became one of Austin's biggest supporters, helping her finance the creation of a local arms and conflict office for the Fund for Peace, an antiwar think tank in Washington.

"At that time, one of the areas we did a lot of funding in was the control

of small arms and light weapons,” said Deborah Bain, Ploughshares’ communications director. “Kathi was someone who did a lot of very courageous work tracking arms flows around the world. We were very impressed with the work she was doing and the kinds of results she was getting.”

By then the UN had grown to understand the need for knowledgeable people on the ground who could travel across various war-torn African countries and gather evidence on who was violating arms embargos and how they were doing it. In the coming years, Austin served as a consultant and official expert on panels that investigated sanctions violations in Liberia, the Congo, Uganda, Burundi, Sudan, and Sierra Leone with teams of other human rights investigators who’d long followed Bout’s operations.

Her ex-boyfriend, Todd Ewing, a foreign economic development specialist and Bay Area native who began dating her in East Africa during the ’90s, described Austin as intense and ambitious. While his own blonde hair and six-foot frame made him conspicuous in the region, he said Austin’s “big brown eyes” and polite manner enabled her to slyly convince gritty characters to talk.

“Her MO at that time would be to just disappear for months [on fact-finding trips],” Ewing said. “I always liked to describe her as a sort of spy for the good guys.”

Observers say that history handed the equally ambitious Victor Bout a perfect storm in 1991 at just 24 — an age when many Americans are looking for their first post-collegiate job.

The Soviet empire dissolved that year, ending the Cold War between Russia and the United States. Economic globalization expanded and gave every creative entrepreneur with good connections, criminal or legit, a chance to make a fortune. Aging Cold Warriors in the Beltway during the Bill Clinton era and later in George W. Bush’s cabinet maintained a stark binary ideological view of the world and failed to take seriously the growing threat posed by transnational criminals who had exchanged ideology for profit.

After the Berlin wall fell, corrupt Russian oligarchs infamously plundered the country’s assets as they were privatized following years of state control. Some robbed Russia’s rich oil reserves. Bout sought its military installations and airfields containing rows of cheaply available and unused commercial planes, all essentially abandoned by the central government.



Kathi Austin attempts to elicit details about an ammunition dump in the Democratic Republic of the Congo, 2006. | PHOTO BY TISH LAMPERT

Profiles of Bout put him in Angola — and possibly Mozambique — working as a translator for Russian peacekeepers when the Soviet Union broke up. US officials say Victor Anatolijevitch Bout was born in Dushanbe, Tajikistan, a deeply impoverished former Soviet state, and speaks several languages.

Bout told the *New York Times* in a rare 2002 interview that he purchased three Antonov aircraft for next to nothing in 1992 and used them to exploit a gap in the transit market, at first ferrying innocuous cargo like flowers from South Africa to the Middle East.

But the mogul quickly fostered connections to old Eastern bloc manufacturing and storage facilities in places like the Ukraine and Bulgaria, which were filled with AK-47s — ubiquitous in the developing world — ammunition, tanks, helicopters, and other military equipment.

Over time, investigators say he erected a complex web of cargo and airline companies designed to throw off suspicion. If one firm faced too much attention from aviation authorities, another was created to hold the assets. Otherwise, bribery, fraud, and forged documents were used, according to a report on Bout created by the US Treasury Department. In many African countries, aviation regulations are weak and international law is rarely enforced.

“Unless confronted with documentary evidence to the contrary, Bout’s associates consistently deny any involvement with Bout himself or playing any role in arms trafficking,” the treasury report from 2005 reads.

US officials believed by then that he controlled the largest private fleet of Soviet-era aircraft in the world and employed hundreds of people, overseen partly from a nerve center in the United Arab Emirates, at the time a fast-growing and highly unregulated intercontinental transportation hub east of Saudi Arabia.

The Treasury report and other investigations say Bout became a confidante of the Liberian dictator Charles Taylor, supplying him with gunships and missile launchers. Taylor is currently on trial in the Hague for directing horrifying atrocities in neighboring Sierra Leone, ranging from widespread and extreme sexual violence to drugging and forcing children into combat.

When treasury officials here finally moved to seize Bout’s assets and bar Americans from doing business with him in 2004, they concluded that he had received diamonds extracted from Sierra Leone in exchange for supplying arms to Taylor.

That year saw one of Austin’s boldest attempts to confront the trafficking of illicit goods, on an airport tarmac in the Democratic Republic of the Congo, at that time under its own arms embargo. A UN team Austin worked with uncovered piles of questionable registration records during a surprise inspection of two dozen planes, some of which fit Bout’s profile, as their Russian crews stood by, annoyed.

“I only told one or two high-ranking UN officials to get their permission, so we could be sure it didn’t get leaked out,” Austin said.

“None of the people involved in the actual inspection knew about it until that morning... I’m still surprised it was so effective. I’m not sure it would work again.”

International aviation rules require pilots to maintain several different types of documents, but the group found that 21 planes had invalid registration papers, two had false airworthiness certificates, and three had no insurance to speak of — telltale signs of smuggling. The group determined that weapons in the area were being exchanged for illegally mined columbite-tantalite, or coltan, a valuable mineral contained in some modern electronic devices such as cell phones.

The revelation led the UN Security Council to place Douglas Mpamo, a prominent alleged Bout manager in the region, on the DRC sanctions list, along with a pair of well-known Bout subsidiaries. With Austin’s help, another reputed top Bout lieutenant named Dimitri Popov made a similar security watch list in the United States.

Meanwhile lower-level bureaucrats in the US State and Treasury departments collected evidence on Bout for years, assisted by Austin, who occasionally met with them to relay information she had gathered on fact-finding missions. She testified to Congress about the proliferation of small arms, too, but after Sept. 11, the White House drifted away from a growing campaign to stop Bout.

“I don’t think the Bush administration should get any credit for the fact that Victor Bout was arrested,” Austin said. “I think it has to do

with the DEA being insulated from the policy influences of the administration. They kept the case so secret they were able to succeed. In the past, once it became an interagency issue or problem, bureaucratic inertia and turf wars entered in and always raised some obstacle to the actual pursuit of Bout.”

Eventually, that bureaucratic inertia began to look like something far more shameful.

On April 26, 2005, several state and federal law enforcement agencies including the FBI, IRS, and Dallas Police Department, raided two homes and an office in Richardson, Texas, looking for evidence that Bout’s tentacles had reached the United States.

The properties belonged to a Syrian-born American citizen named Richard Chichakli, who had served in an aviation regiment of the US Army during the first Gulf War. After being discharged in 1993, Chichakli helped create a free trade zone in the United Arab Emirates.

That’s likely where Chichakli first met Bout. Chichakli later returned to the US and became licensed as an accountant and an expert in military contracting. Officials found records showing that the 49-year-old Chichakli had created American companies connected to Bout.

Also discovered during the raid were wire transfer statements showing hundreds of thousands of dollars at a time moving from Bout-connected companies in the UAE to Chichakli in Texas, and credit card invoices managed by Chichakli listing Bout’s lavish purchases at businesses serving the nouveau riche of Moscow.

The raids were the result of a July 2004 executive order signed by President Bush — who, facing pressure from the UN, authorized the raids and prohibited Americans from doing business with Bout due to his connections to Taylor in Liberia.

The White House’s action came years after Austin and other investigators compiled their own research on Bout’s role in arming African warlords. Thirty companies and four individuals were added to a blocking order as a result. Federal court records from the case include extensive references to UN reports on Bout, including some Austin worked on, like one citing witnesses who saw a Bout-connected plane transporting large volumes of arms and ammunition through a Congolese airport between February and May 2004. Something was finally being done, or so it seemed.

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NOB HILL MASONIC CENTER

"Two of the best young blues musicians in the world" —*DESERET NEWS*

Derek Trucks & Susan Tedeschi Soul Stew Revival is an 11-piece ensemble led by acclaimed slide guitarist Derek Trucks and soulful vocalist/guitarist Susan Tedeschi. Along with a horn section and members of the Derek Trucks Band, Soul Stew Revival mixes material from both artists' repertoire along with songs steeped in blues, road-house rock and American roots.

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Lord of war CONT.,»

But Austin and her colleagues were furious to learn that the US Defense Department hired Bout's vast air armada with taxpayer money nearly 200 times in 2004 alone to ferry supplies and construction materials into Baghdad after the start of the Iraq war.

Merchant of Death co-author Braun, a *Los Angeles Times* national correspondent, reported for the paper in December 2004 that two well-established Bout companies, Air Bas and Irbis, had contracted with the US Air Force and Army as well as private companies like FedEx and Kellogg Brown & Root, the much-maligned former Halliburton subsidiary. The State Department had circulated a list of Bout companies warning its officials not to use them, Braun wrote, but the Pentagon made no similar effort.

A fuel purchase agreement included in Chichakli's court file shows that the Defense Department used Air Bas "for official government purposes" just nine days after Wisconsin Democratic Sen. Russ Feingold questioned top defense officials, including then-Deputy Secretary of Defense Paul Wolfowitz, about such contracts. But Wolfowitz didn't acknowledge what he eventually characterized as the "inadvertent" use of Bout's planes for Feingold until months later.

When Austin delved into the issue in 2005 with fellow *Merchant of Death* author Farah, a former West African bureau chief for the *Washington Post*, the pair obtained new information for an article in the *New Republic* showing that the US military also used Bout-controlled companies during a four-month period in 2005, long after the "inadvertent" contracting had first been publicized.

The discoveries were a major letdown for Austin. She's discussing with some NGOs the possibility of suing the federal government for violating its own presidential executive order. But Austin knows that even if Bout lands in a US prison for life, there will be someone else to take his place. It's already happening, she says. As dark as it sounds, Austin will never have to go without a job.

"I've seen so much of the same thing go on year after year," Austin said. "You just have to take it in stride and keep coming back punching and hitting. That's just the nature of the beast, the nature of the work that I do. You just have to keep going." **SFBG**

Opening the corridor

By Kat Renz

> news@sfbg.com

GREEN CITY San Francisco is a dangerous town for butterflies. Xerces blue, a species that once thrived in the city's dunes, suffered a catastrophic demise in 1941, the first butterfly extinction in the United States caused by urban development.

In the years since, local butterflies haven't fared much better. According to lepidopterist Liam O'Brien, 24 of 58 local species have been wiped out in regional extinctions caused mainly by habitat destruction. Another three or four, he said, will likely be gone within the next five years.

The green hairstreak is one of these on-the-brink butterflies. Boasting brilliantly verdant wings, the nickel-sized hairstreak lives only in the Inner Sunset's Golden Gate Heights neighborhood and at Battery Crosby in the Presidio. Survival of the species depends on linking two populations on Rocky Outcrop (14th Ave. and Noriega) and Hawk Hill (14th Ave. and Rivera).

Separated by just five blocks — less than a mile but enough concrete to be the edge of the earth for smaller butterflies — the two hilltop populations are islands whose fluttery inhabitants have become genetically threatened by full sibling inbreeding.

Female hairstreaks rely on one of two native plants, coast buckwheat and deer weed — both

of which once grew abundantly on natural dunes — as sites for their eggs. As O'Brien told the *Guardian*, "The females disperse, and they just disperse into oblivion if they don't have the host plant to keep it going."

The Green Hairstreak Project is O'Brien's plan to build a botanical bridge. "We could keep this butterfly alive in the city if we just totally bombard that area with these two plants," he said, adding that starters are being grown in preparation for October planting.

The project is a program of Nature in the City, an organization devoted to the ecological stewardship of San Francisco. Founding Director Peter Brastow said the city is full of "reservoirs of indigenous biodiversity," and believes that the whole urban landscape is a potential habitat. "The other piece of the puzzle," he said, "is connecting up wildlands via corridors."

O'Brien is considering various corridor-constructing strategies, from knocking on doors and giving buckwheat and deer weed plants to residents (he's mapped potentially usable front yards) to professional dune restoration. During this past hairstreak season, between mid-March and the end of May, he led walks to introduce future stewards to the resident butterfly.

"Literally, can we please just put this plant in your front yard? It's not complicated," O'Brien assured would-be-hosts, adding that he would like San Francisco to be celebrated for what it saved, not just for a species it destroyed. "Here's a butterfly that flew at the same time Xerces did. Are we going to step up and do something?"

O'Brien's hairstreak haven is not the only corridor being mapped out. A few neighborhoods east, artist Amber Hasselbring is building a series of native plant plots that zigzag along Mission District sidewalks. "Think about looking down from Dolores Park," she said, "and seeing this whole thing just unfolding in front of you so the park does not have a border anymore, [but] just flows into the next one."

At Mission Playground on 19th Street and Linda, Hasselbring explained her Mission Greenbelt Project, also a Nature in the City program. From her initial, mammoth vision to "daylight" the bur-

ied Mission Creek, she wondered instead about connecting the spaces, and people, that are already part of the community. "The Mission is such an incredible hotspot for culture," she said, "and then we have all these natural areas."

The urban wildlife corridor would meander from Dolores Park to Franklin Square at 17th Street and Bryant, a route based on both existing garden-able spaces — among them Alioto Mini Park (16th Street and Capp) and John O'Connell High School (18th Street and Harrison) — and potentially receptive businesses, such as Project Artaud Theater and KQED's studios.

Hasselbring is eager to remove sections of unused sidewalk and transform them into sidewalk gardens. Mohammed Nuru, deputy director of operations for the Department of Public Works, told us that the city tries to make the permitting process as simple as possible to encourage citizen-built "green highways." He said it generally takes about six weeks, depending on the area's status and the planting plan. In the two years it's been available, more than 200 people have applied.

"We strongly support the greening of the city and the removal of asphalt," he said. "The city has a lot of vacant lots that at one time were planned to be streets, but because the city is so hilly, they never happened. Those are huge opportunities also for becoming green spaces."

In May, Hasselbring and 50 volunteers, organized by the Recreation and Park Department, established 200 individual plants in the three-foot-wide border around Mission Playground. Now, a habitat garden of 13 different species thrives where previously only Rugosa rose and ficus trees grew.

Dylan Hayes, a landscape ecologist and neighbor of this first site, selected the native plants for their ability to foster local fauna: creeping manzanita for wintering hummingbirds, pink flowering current for berry-loving thrushes, sticky monkey flower for bumblebees, and so on.

"It's like the *Field of Dreams*: If you build it, they will come," Hayes said, mantra-like. "People are battling about what it means to be a 'green city.' But if you want a green city, you need to simply invite nature in." **SFBG**

"We could keep this butterfly alive in the city if we just totally bombard that area with these two plants."

Liam O'Brien, lepidopterist

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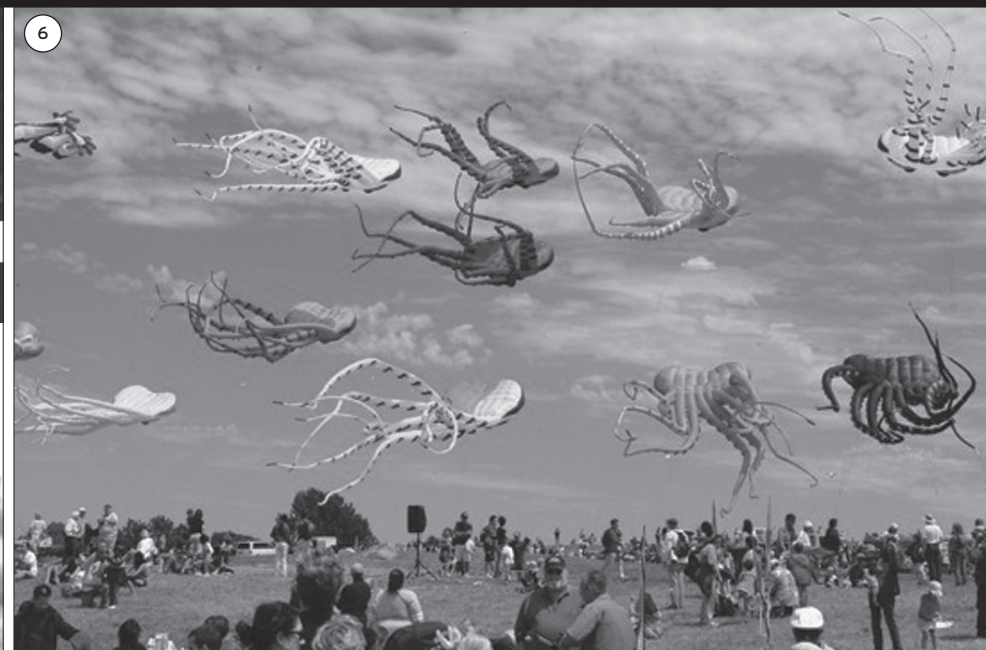
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THE SAN FRANCISCO BAY GUARDIAN PICKS



JULY 23-29, 2008

GALE FORCE

By Johnny Ray Huston
> johnny@sfbg.com

There's no better sound to close this year's North Beach Jazz Festival than the trumpet of Eddie Gale. An ambassador of jazz, Gale has heralded sons and daughters and pasts and futures with a horn. Birthed in 1969 with the classic albums *Ghetto Music* and *Black Rhythm Happening* (both on Water), his music soars over San Francisco's Fulton Street and charts the love-drunk nights of summertime. Its sense of space and place extends from the far reaches of Sun Ra's recently reissued 1978 *Lanquidity* (Philly Jazz) to today.

Sun/27, 10 p.m., \$10
Mojito
1337 Grant, SF
(415) 398-1120
www.nbjazzfest.com

WEDNESDAY JULY 23

EVENT

Festival of Sail

Beachfront property is usually occupied by the revoltingly rich, but here in San Francisco there's so much of it that even Bayview gets an enviable spot on the water. So the question in this city is not how to get to the beach, but what to do once you're there. Build sandcastles? Surf? Eat a bunch of acid and frolic in the tide? Some choose more, er, *constructive* pastimes like sailing, and this year's Festival of Sail gives them their due. For five days the city's ports will host themed cruise excursions (an ecology tour, a mock cannon battle), a tall-ships parade under the Golden Gate Bridge, and educational activities like a pirate academy for young and old maritime aficionados alike. **(Laura Mojonier)**

Through Sun/27
See Web site for dates, times, prices, and locations
1-877-724-5577
www.festivalofsail.org

MUSIC

Chikita Violenta

The United States got its first live taste of Mexico's Chikita Violenta at this year's SXSW festival and responded favorably. Comparisons to Super Furry Animals and Broken Social Scene come easily, thanks in part to David Newfeld, who has produced albums from both bands and contributed to Chikita Violenta's recent *The Stars and Suns Sessions* (Noiselab). The album consists mostly of warm, fuzzy, atmospheric rock with a few shifts in gear. The band likes to stroll through melodic segments and ride the waves of trippy guitar electronica à la Sonic Youth, but it shines brightest when powering through straightforward, guitar-powered, collectively-sung battle cries like "Laydown" and "War." **(Kevin Lee)**

With Pandemonium Jones and Summer Darling
8 p.m., \$14
Independent
628 Divisadero, SF
(415) 771-1422
www.independentsf.com

THURSDAY JULY 24

MUSIC

B-Side Players

Manifest Destiny compelled our American ancestors across the continent, from sea to shining sea. Mexicans suffered, just as Africans had before them. Yet despite whatever camaraderie came from laying railroad track or plowing fields, the two styles of music never mingled, each adopting its own European instruments instead. For African Americans, it was the German harmonica; for Mexican Americans, the German accordion. But Caribbean currents carried African music to Spanish-speaking shores. The B-Side players headline the fourth annual Afrofunk Festival, which celebrates this fruitful fusion. As a septet, the band has bodies enough to tap into layer upon layer of sound, like when they support a laid back reggae guitar groove and vocal track with a full Latin rhythm section. **(Ian Ferguson)**

With Darando, Nino Moshcella, Bayonics, and DJ Vanka
Also Fri/25; Afrofunk Festival continues through Sat/26

9 p.m., \$20-\$35
Independent
628 Divisadero, SF
(415) 771-1422
www.independentsf.com

FRIDAY JULY 25

PERFORMANCE

A Brand New Me: Connie Champagne Sings the Dusty Springfield Songbook

For Dusty Springfield, 1970's *A Brand New Me* (Atlantic) referred to another transformation within a many-faced identity: a change from Northern-Soul-gone-Deep-South girl into Philly soul siren. For local chanteuse Connie Champagne, *A Brand New Me* means another persona and songbook with which to mingle. Champagne does a stellar Judy Garland impression, but she'll opt for a less flagrant form of tribute to Springfield, a woman who, beneath the pancake makeup and wigs, was nothing if not subtle. Produced by Philadelphia International's Kenny Gamble and Leon Huff, and arranged by Thom Bell, *A Brand New Me* let Springfield try on the exquisite camp of "Joe" ("Say, does anybody know / How

to get in touch with Joe?") along with Randy Newman's "I Wanna Be a Free Girl." **(Huston)**

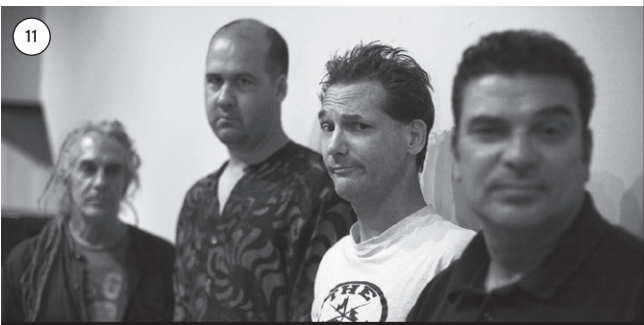
Through Aug 10
8 p.m., \$18-\$28
New Conservatory Theatre Center, Theatre 3
25 Van Ness, SF
(415) 861-8972
www.nctcsf.org

SATURDAY JULY 26

MUSIC

Breakestra

"What are the first three letters of funk?" That's one of the driving forces in Miles Tackett's eyes. As leader of Breakestra, he follows in the proud tradition of James Brown and Jimmy Smith, slapping some bass and kicking up a storm with a cast of cats. But Tackett also incorporates sounds from different eras, such as Sun-Ra's jazz-funk reinterpretation of the orchestra and the modern breakbeats and rhymes of hip-hop. After seeing DJs like Cut Chemist in action, Tackett saw that a live band could utilize the DJ technique of merging tracks into one seamless playlist. With such diversity of influences,



the members of Breakestra are thoroughly modern ambassadors of the funk sound. **(Lee)**

With J-Boogie’s Dubtronic Science and Golden Shelltoes
8 p.m., \$23
Great American Music Hall
859 O’Farrell, SF
(415) 885-0750
www.gamh.com

EVENT

Berkeley Kite Festival
People stare in amazement as giant octopi float through the sky. Near by, fighters from Hamamatsu, Japan, engage in a Rokkaku battle for the skies. In the background, strange multi-colored triangles dart back and forth through the air. But it’s not a science fiction movie: it’s the Berkeley Kite Festival. Whether you’re curious about kiteboarding or just need to get the kids outside, there’s no better chance to get into the wind. Get free kite lessons, see the ancient Japanese tradition of kite battling, and watch the Berkeley Kite Wranglers set the world record for the most giant octopi flown at once. **(Sam Devine)**

Also Sun/27
11 a.m.–5 p.m., free
Cesar E. Chavez Park, near Berkeley

Marina, Berk.
(510) 235-KITE
www.highlinekites.com/Berkeley_Kite_Festival

MUSIC

“Pioneers of Punk”
Pioneers of Punk represents an encore of sorts to 2006’s Fab Mab Reunion, which featured SF punk legends Flipper, the Mutants, and (in a vastly reconfigured lineup) the Avengers. All those bands return for this show, along with a first-time-inforever appearance by the great Negative Trend, featuring founding guitarist Craig Gray as well as Flipper drummer Steve DePace, who also played in one of their late ’70s lineups. If that wasn’t enough, there will be an hour’s worth of historic early punk-era footage from the Target Video archives, and world-famous comedian Neil Hamburger MCs. **(Will York)**

8 p.m., \$25
Fillmore
1805 Geary, SF
(415) 346-6000
www.livenation.com

FILM

Wonderful Town
Sound is an undervalued aspect of movies. The soundtrack of



What could the problem be? The fact that Canadian bacon is indistinguishable from ham?

Aditya Assarat’s *Wonderful Town* is the type that exposes the lack of imagination that characterizes so many blockbuster films today, which employ Dolby in the most literal and loud ways possible to pummel you into “feeling” a particular way. The quiet hums, drones, and occasional acoustic guitar interludes in Aditya’s movie move between placid contentment and into a state of unease, gradually giving way to one of those two modes of experience. *Wonderful Town* is set in Takua Pa, Thailand, a post-sunami ghost town. By placing a somewhat conventional love story against this nuanced backdrop, Aditya crafts a film that might appeal to people non-plussed by the more enigmatic and meditative spells favored by his countryman Apichatpong Weerasethakul. **(Huston)**

Through July 31
Check Web site for dates and times, \$10.50–\$13.50
Sundance Kabuki Cinemas
1880 Post, SF
(415) 346-3243
www.sffs.org

MUSIC

Steely Dan
Jim Morrison never actually died. He just grew a beard, changed his name to Walter Becker and joined a different band. Morrison “died” in 1971. Steely Dan was formed in ’72. Foregrounding articulate jazz-influenced guitar virtuosity, Steely Dan draws from sophisticated chords, harmonies, and time signatures, inflecting its music with the punctuated guitar riffing of funk, Stevie Wonder R&B clavynova synth sounds, and the mirror-ball glitter-beat of disco — all eras Morrison supposedly missed out on that were masterfully handled by his reincarnation. Steely Dan toured for only two years before deigning itself a studio band and closeting the perhaps too-recognizable Morrison, who by now has aged into anonymity and can reclaim the stage. Tupac and Elvis will join him for the show. **(Ferguson)**

8 p.m., \$39.50–\$125.50
Greek Theatre
Gayley Road at Stadium Rim Way
Berk.

(415) 421-8497
www.apecconcerts.com

EVENT

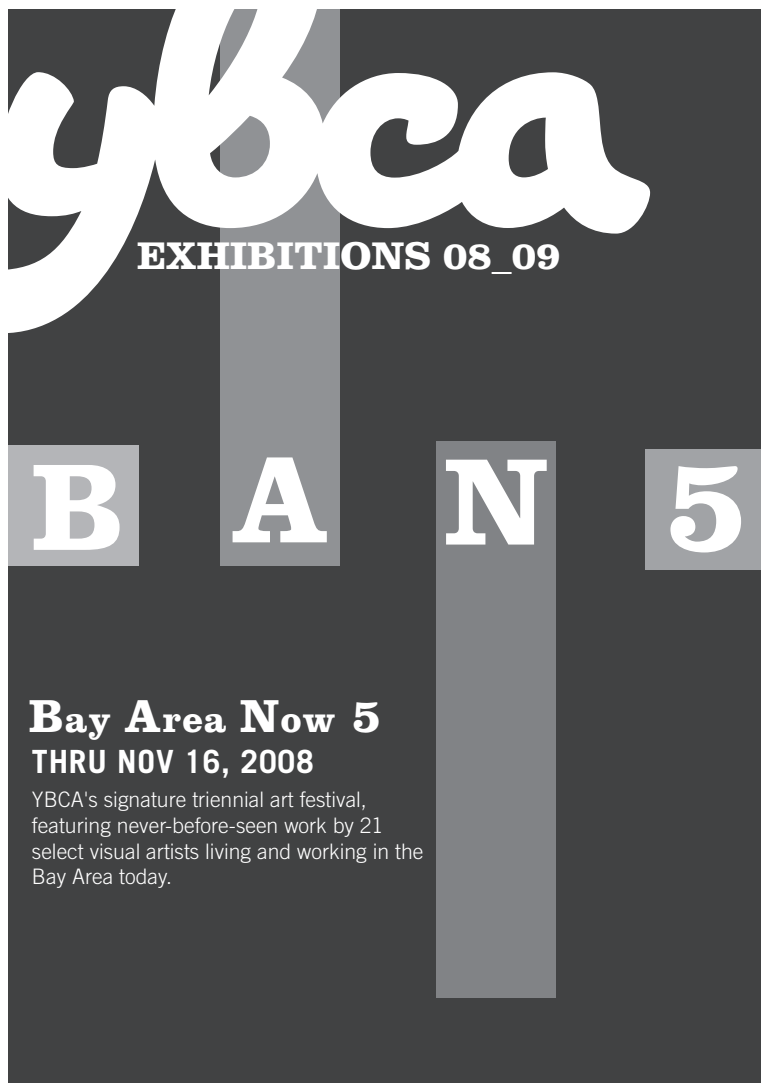
First Rule: “We Got the Block”
Picture this: 100-plus grown-ass men on little bikes mobbin’ through red lights, riding on walls, and grinding down hand-rails, urban commando-style. In the words of the great philosopher, Austin Powers: “It’s about freedom, baby.” The First Rule and Transparent BMX crews put on a couple of street rides/contests a year, and they’re guaranteed to be fun. They’re at it again: in conjunction with the Bicycle Film Festival at the Victoria, they’ve set up a contest, jam, and barbecue on Capp and 16th streets, followed by an outdoor screening of *It Is What It Is*, a new documentary of rides past. Everyone’s welcome, whether it’s to ride, watch, or just chill and get loose — more than likely a little of each. Ride on! **(Duncan Scott Davidson)**

1 p.m., free
Capp and 16th St., SF
CONTINUES ON PAGE 22 »



(1) Eddie Gale; (2) cover of Gale’s *Ghetto Music* (see “Gale Force”); (3) Steely Dan (see Sat/26); (4) Breakestra (see Sat/26); (5) B-Side Players (see Thurs/24); (6) octopi kites at the Berkeley Kite Festival (see Sat/26); (7) Chikita Violenta (see Wed/23); (8) Booka Shade (see Sun/27); *RCS sailing in the Bay during previous Festival of Sail* (see Wed/23); (10) Detail from the First Rule “We Got the Block” poster (see Sat/26); (11) Flipper headline the “Pioneers of Punk” show (see Sat/26); (12) Rosin Coven play “Ladies in the Park” (see Sat/26); (13) Anchalee Saisoontorn in *Wonderful Town* (see Sat/26); (14) Rocky Votolato (see Tues/29); (15) Connie Champagne (see Fri/25)

STEELY DAN PHOTO BY DANNY CLINCH; FLIPPER PHOTO BY BRIDGET CANFIELD; ROCKY VOTOLATO PHOTO BY ROBIN LAANANEN

The poster features a dark gray background. At the top, the letters 'y' and 'b' of 'yBCA' are in a large, white, lowercase, rounded script font. Below this, the word 'EXHIBITIONS' is in a white, uppercase, sans-serif font, followed by '08_09' in the same font. In the center, the words 'BAY AREA NOW' are written in large, white, uppercase, sans-serif letters. Each letter is contained within a light gray rectangular block. The 'B' and 'A' are in a single block, 'N' is in a single block, and '5' is in a single block. Below this, the text 'Bay Area Now 5' is in a white, bold, sans-serif font. Underneath that, 'THRU NOV 16, 2008' is in a smaller, white, bold, sans-serif font. At the bottom, a paragraph of white text reads: 'YBCA's signature triennial art festival, featuring never-before-seen work by 21 select visual artists living and working in the Bay Area today.'

yBCA

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Bay Area Now 5
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PERFORMANCE

KRONOS QUARTET W/ HOMAYOUN SAKHI
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KRONOS QUARTET SOLO PERFORMANCE

FRI, AUG 1, 8 PM // NOVELLUS THEATER AT YBCA // \$30 REGULAR, \$25 MEM/SNR/STU/TEA
An evening of music from Azerbaijan, Ethiopia, India, Palestine and Serbia,
plus other works.

KRONOS QUARTET AND HOMAYOUN SAKHI

SAT, AUG 2, 8 PM // NOVELLUS THEATER AT YBCA // \$30 REGULAR, \$25 MEM/SNR/STU/TEA
Program to include solo sets by Homayoun Sakhi, one of the world's finest players of the Afghan *rubab*—a double-chambered lute—and Kronos Quartet, plus the world premiere of *Rangin Kaman* (*The Rainbow*), with Salar Nader on *tabla* and Abbos Kosimov on *doya*.

For information on other *Music without Borders Weekend* events—including films, panel discussions and a listening party with Kronos' own David Harrington—visit www.BAN5.org or www.YBCA.org.

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THE SAN FRANCISCO BAY GUARDIAN PICKS

Jay Reatard (see Tues/29)

**PICKS** CONT>>

www.bicyclefilmfestival.com
www.transparentbmx.com

MUSIC

“Ladies in the Park”

Oh, how I miss the good old days, when a gentleman would play piano softly while some misty-eyed chanteuse crooned all black-and-blue, carrying a torch for the man who done her wrong. North Beach Jazz Festival dedicates an entire day of its weeklong celebration exclusively to this tradition, complete with a 21st-century twist: women who play instruments! San Francisco's Rosin Coven is an eight-piece lounge act that specializes in theatrical cabaret. Also on the lineup is Jennifer Johns, an up-and-coming Oakland R&B singer and vocal gymnast. And Bay Area favorites Nobody from Ipanema have been delighting audiences with their fusion of Afro-Brazilian pop, samba, and Latin funk for the past decade. Presumably they all had talks with their men last night. **(Mojoonnier)**

Rosin Coven, Jennifer Johns, Nobody from
Ipanema, Megan Jacobs, and DJ Daneekah
Noon-7 p.m., free
Washington Square Park
Columbus and Union, SF
www.nbjazzfest.com

SUNDAY
JULY 27

MUSIC

Booka Shade

On the right half of Booka Shade's MySpace page is a warning for bedroom DJs seeking to send out demos: "Booka Shade are not DJs." The German tech house duo do not need vinyl or CDs because they perform like a live rock band, with Walter Merziger weaving melodies on keyboard and Arno Kammermeier banging away on electronic percussion that looks straight out of the video game *Rock Band*. Whereas 2006's *Movements* (Get Physical) featured a number of danceable singles, latest album *The Sun & The Neon Light* (Get Physical) impresses with outside-the-club sophistication, from the orchestra-backed "Outskirts" to the synth-laden "Charlotte" to the Massive Attack-ish "Comacabana." (Lee)

With Alland Byallo, Craig Kuna, and Nikola Baytala
8 p.m., \$17
Mezzanine

444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

TUESDAY
JULY 29

MUSIC

Jay Reatard

So the Canadians are up in arms. What could the problem be? The fact that Canadian bacon is indistinguishable from ham? Nope: it's Jay Reatard. The Memphis garage rocker is in the midst of a series of singles for Matador after the release of the brilliant slab *Blood Visions* on In the Red in 2006, which sounds like the Sonics got dumped by their girlfriends and started listening to a lot of Cure records. What our brethren to the north are all riled up a-boot isn't his music, but a recent show at Toronto's Silver Dollar where, after having a pitcher of beer (Molson? Moosehead?) dumped over his guitar pedals, he punched a crooked-hatted hipster right in his flip-top head. They're calling him a "talentless bastard" and an "inbred hick" in YouTube comments. I thought they were all hockey-checking, beaver-wrestling, lumberjack badasses. Health care's free ... go get your lip fixed, mealy-mouth. **(Davidson)**

With Cheap Time and
Rock N Roll Adventure Kids
9 p.m., \$12
Independent
628 Divisadero, SF
(415) 771-1422
www.independentsf.com

LOCAL ARTIST Michelle Blade
TITLE *Untitled (Celebration)*

THE STORY Using Dura-lar as her primary work surface, Blade paints in gestural and restrained styles, highlighting the extreme variances between her subjects. Bringing to mind Romantic sublimity, she accentuates nature's vastness while expressing a harmonious human connection with it.

BIO Blade was born in Los Angeles and received an MFA from California College of the Arts. Her work has been exhibited at the San Francisco Arts Commission Gallery, Park Life, and Electric Works. She has also shown in Philadelphia and Copenhagen.

SHOW "The Elliptical Good-Kind," through Aug. 8. Tues.–Sat., 11 a.m.–6 p.m.
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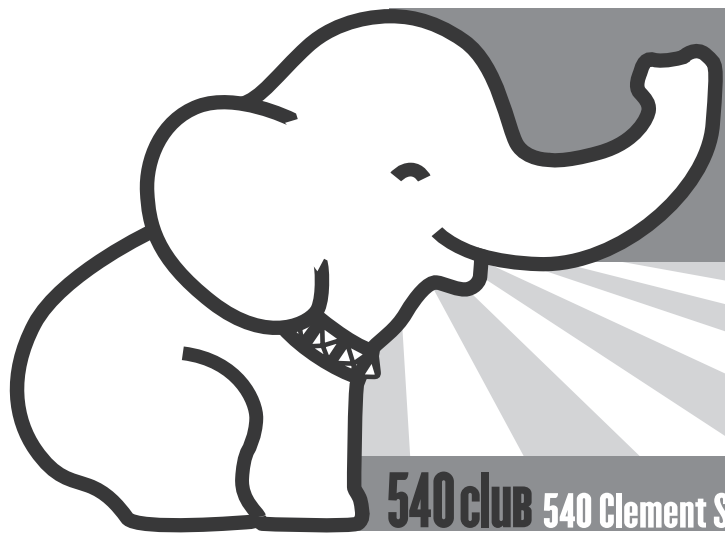


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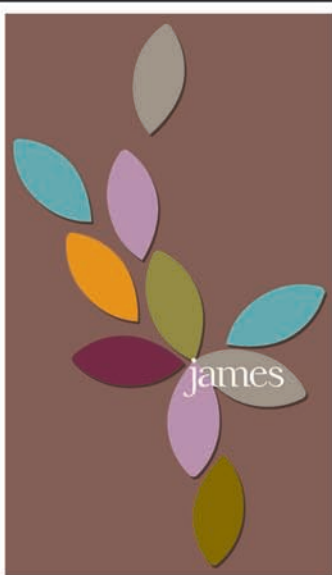
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trash pop culture news, notes, and reviews



Food Network star Sandra Lee poses in her kitschy kitchen.

Bad taste?

RANT Judging by Google hits alone for “I hate Sandra Lee,” Sandra Lee might be the most reviled cooking show host in America second to Rachael Ray. And while Ray’s golly-gee-whiz style is the most frequent target of her detractors, few people would actually dispute that her 30-minute meals are the products of real cooking. Lee, however, tests the very limits of cooking itself. Her Food Network show, *Semi-Homemade Cooking with Sandra Lee*, runs on a calculus of deception whereby you get to take all the credit for whipping up gourmet-tasting fare out of 70 percent premade food items and 30 percent fresh ingredients. Lee is the perky, blond antichrist to the gospel of local, sustainable, capital-F Food as proselytized by Michael Pollan, Alice Waters, and Eric Schlosser. She knows how to package herself, and comes not bearing peace, but Cool Whip. And I love her. What follows is a brief encyclopedic list of what makes *Cooking* such incredibly addictive and stomach-turning television.

Brands: Lee’s pantry unrepentantly swears brand allegiance to all that is processed, preservative-packed, and additive-filled. Her online recipes name-drop Velveeta, Knorr, and Hormel at the same frequency Kanye West rattles off designer labels. There are no substitutions.

Cocktails: Lee’s menus always call for booze, and she shares her Applebee’s-worthy libations in a regular segment called “Cocktail Time.” Remember, anything can be made classier with the suffix *-tini* — and the bluer the liquor the better.

Diction: In the world of *Cooking*, food or objects can be “beautiful,” “delicious,” and/or “easy.” These words are frequently modified by the adjective “super.”

“Kwanzaa celebration cake”: This is Lee at her finest. Nothing screams multicultural sensitivity like stuffing angel food cake with apple pie filling, slathering it in chocolate frosting and sprinkling popcorn, pumpkin seeds, and corn nuts on top. In the words of one Internet reviewer: “An embarrassment to desserts.”

Power matching: Lee performs her alchemical transformations of leek soup mix and chicken breast tenders into “chicken scaloppini” on a country kitchen set whose background wall of bric-a-brac not only changes with each show, but is frequently color-coordinated with and thematically matched to Lee’s outfit.

Tablescapes: The cliché is that we eat with our eyes first. Lee’s tablescapes (her neologism for table settings) practically blind you with their baroque density; so intense is the *horror vacui* of her aesthetic. They are *gesamtkunstwerk* assembled entirely from craft store bargain bins, with centerpieces often so cumbersome as to transform the entire table into a parade float.

(Matt Sussman)

www.semihomemade.com

THE MIX

- (1) Tussle and Christopher Willits’ jam at Grey Area Gallery/Fat City
- (2) Valient Thorr, *Immortalizer* (Volcom)
- (3) Videos by Annelise Chen
- (4) *Space Oddities: A Compilation of Rare European Library Grooves* (Permanent Vacation)
- (5) Vader proving the rule that the hairiest band rocks the hardest, Summer Slaughter Tour, Fillmore

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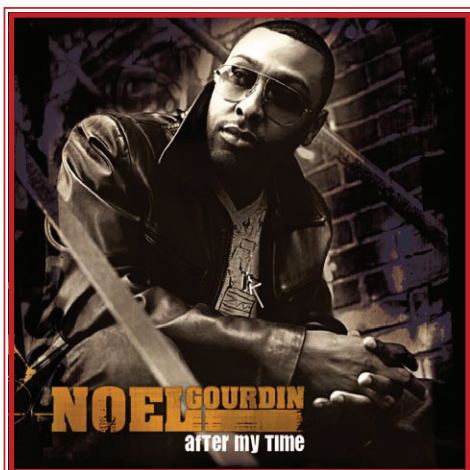
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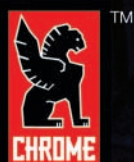
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SLOWFOODROCKS



music

New Age might be assailing indie rockists' fortress walls, but No Age (left) eschews the synth synergism and appears to be growing more song-oriented with *Nouns*. Hey, the dudes are ready for the backlash. Also rocking out this week, Say Bok Gwai (top center) whoop it up for a new CD, *Chink in the Armor* (Monkey King); Wyclef Jean (top right) goes into full live band effect; the Duke Spirit (bottom right) pops up; and Harvey Milk (bottom center) grinds into SF for the first time. Milk it! | NO AGE PHOTO BY ED TEMPLETON; HARVEY MILK PHOTO BY RYAN RUSSELL



No Age ways

By Kimberly Chun
kimberly@sfbg.com

SONIC REDUCER No Age is in dire need of some vulture repellent. The much-acclaimed Los Angeles duo might have been decreed the future of rock by cultural gatekeepers like those yuksters at *New Yorker*, sailing forth via the freedom-first joys of “Miner” and negativity-bemoaning “Teen Creeps” on their urgent latest, *Nouns* (Sub Pop), but that doesn’t mean all is peachy keen in No Ageland, says drummer-vocalist Dean Spunt.

“We get e-mails all the time from managers and people who want to make our merch for us — I call them the vultures. Everyone kind of wants a piece of whatever’s going on,” explains Spunt, 26, keeping it casual and amiable from LA as he and guitarist Randy Randall, 27, prepare to go on tour. “It’s like, ‘Hey, guys, I can charge you \$8 for a shirt.’ I think most bands that aren’t DIY don’t know how much a T-shirt actually costs to make.”

No Age happens to print its T’s at a silk-screen shop owned by Spunt’s mother. Making things there — and skate culture — left an impression concerning the hands-on pleasures and tangible economics of doing it yourself. “I really want to keep it fun for us, but it’s also now kind of become our living,” Spunt confesses. “I think a lot of the vultures would try to have you not make it so fun. There’s a definite way, a cookie-cutter approach, that people

take to music and bands, and I think a lot of people — the vultures I talk about — they just see it as that. It’s, like, ‘Well, hey, this is what bands do.’ But me and Randy don’t really do what bands do.”

That goes for everything from taking money from their label to fund tours to renting a bus that costs the same amount a day as a van might per month. “I just like to keep the books clean,” Spunt continues. “The whole Minutemen ‘jam econo’ thing — it sort of applies to us, you know.”

DIY is far from dead for the band. Spunt says he silkscreened No Age’s first seven singles by himself at his mother’s shop, as well as the band’s first “product”: a bandanna, which the two ex-Wives members sold along with a DVD-R of art videos during their first tour. As much as any non-self-released album, *Nouns* reflects those values — born amid punk, fostered by riot grrrl and hardcore, and now nurtured by community at the Smell, in addition to those at like-minded venues like Gilman Project and 21 Grand (the latter is reportedly again under pressure to discontinue regular shows).

“We had an opportunity to record in a nicer studio,” Spunt said of Infrasonic in LA and Southern Studios in London. “With *Weirdo Rippers* [FatCat, 2007] we were limited in terms of what we could do with sound, which is a big part of our band. The reason we’re two people is we kind of like the limitations being put on us so it makes us more creative and stuff, but we wanted to open the sound up a little more with *Nouns*, and I think we did. The noisier parts got noisier, and the poppier parts got poppier, and it’s a

little more direct. The ambient stuff doesn’t run as long, and it just kind of gets you there.” Mainly, he adds, they wanted to write songs that were fun to play live.

With *Nouns*, imagine No Age fingering its predecessors’ punk and post-punk garments longingly when it isn’t generating the larger-than-its-numbers blast of Hüsker Dü or Volcano Suns. The twosome looks directly back to an Alternative Nation for touchstones, while documenting a many-hued spectrum of faces and places in *Nouns*’ accompanying booklet, snapping haunts and audiences that look startlingly alike, regardless of whether they were captured in Portland, Ore., or London. You might draw a line from one city, one space, or one gen to the next — from the 60-year-olds Spunt says write them fan e-mails to the 14-year-olds who might materialize at the all-ages shows. “It’s awesome,” marvels Spunt. “It sort of goes with the name, I guess.”

As for their future as “DIY professionals,” as Spunt puts it, the pair simply want to keep making whatever they like. “I’m sure someday that will not be cool,” he offers with a chuckle. “I’m waiting for the backlash.” **SFBG**

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Sadsters unite over blown speakers

Pink Reason will find a way

By Michael Harkin
✉ a&cletters@sfbg.com

Who leaves a perfectly good acoustic guitar in the street? Hard to say, but Kevin DeBroux, the fellow behind the elusive downcore of Pink Reason, found one on the sidewalk during his first week living in New York City, where he spoke from by phone earlier this month: "I picked it up and thought, 'Nobody leaves their guitar on the street like this!'" The forlorn instrument quickly joined the modest guitarsenal with which DeBroux realizes his dirgy, psychedelic visions, ranging from slow-as-folk to blisteringly quick workouts, onto 4- and 8-track cassette machines.

DeBroux's origins lie in the Brett Favre-frenzied town of Green Bay, Wis., but he also lived in Kurgan, Siberia, as a teenager from 1992 to '93, where he tuned in to Russian punk bands like Grazhdanskaya Oborona, that, along with the sounds of '80s American hardcore, had a major bearing on the shape of his eventual band's bumper buzz. Pink Reason started simply enough after several prior bands, including Hatefuck. "I ended up driving back to Green Bay one night when there was this huge snowstorm, so I stayed with

my friend Shaun [Handlen] and we started Pink Reason," DeBroux said. Handlen eventually moved to China, and Pink Reason has since consisted of DeBroux and whatever musicians, instruments, and recording resources are within reach.

His shape-shifting folkstuff was a shade too difficult for Wisconsin. For several years, he released only CD-Rs and had trouble being taken seriously as a musician in his home state. "It was kind of thought of as a joke," he said. "We played shows, but it was sporadic because nobody wanted to book us." When DeBroux sent a copy of his self-released 2006 seven-inch "Throw It Away" to the Siltbreeze Records-associated Siltblog for review, however, excited non-Cheesehead ears quickly got hip to his sensibilities. About a month later, he was contacted by Tom Lax, Siltbreeze proprietor, with an offer to put out an album.

That record was last year's *Cleaning the Mirror*, a six-song LP of ghostly, depressed low-fi folk moans and mysterious tones: it's hard to tell whether the high-pitched twinkle that accompanies his exclamation of "It's all over now!" consists of birds in an arboretum, a ringing phone, or a bizarrely contorted guitar passage.



Murking it up on "Borrowed Time": Pink Reason rock their songs in often unrecognizable ways.

DeBroux put together his 2006-07 releases using older material from the aforementioned CD-Rs, but this year's singles include new recordings — the flip to "Winona" (Woodsist) and both sides of "Borrowed Time" (Fashionable Idiots) are fresh cuts.

Pink Reason's continual flux in lineup and style is one of DeBroux's biggest live selling points: "You can take a song and change it to the point that the audience doesn't even realize it's the song that you're doing," he noted. Still, it's hard to tell that new single "Borrowed Time" is from the same guy who made *Cleaning the Mirror*: where that record was slow, stark and drawn-out, "Borrowed Time" is blistering, muddled pop running slightly more than a minute.

Garage-punk aficionados' ears have lately turned toward Pink Reason and other Midwestern speaker-blown pop bands like Times New

Viking and Psychedelic Horseshit, to whose Columbus, Ohio, 'hood DeBroux moved for a year after a grand night of acid-dropping. He served a tour-long gig as bass player for Psychedelic Horseshit, and now plans an Australian winter tour with Clockcleaner, as well as the release of a split with Hue Blanc's Joyless Ones and a new LP. Nonetheless, sadsters needn't worry about all these new friendships, or his description of the new record as "more upbeat": the subterranean, inward-gazing murk will surely assume a form as compelling as those it's assumed so far. **SFBG**

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DISCO OF THE GODS: MUST ONE SWOON OVER HERCULES AND LOVE AFFAIR?

I use my favorite pair of scissors to cut out photos of dancers and models from the late '70s and early '80s. Sometimes the designs and imagery on the other side of the magazine paper are more compelling and attractive than the literal combos of flesh and clothing that produce the silhouette.

The past is the present is what you make it. So Walter Benjamin and Fredric Jameson said, in tortuously profound terms. For a sonic illustration, look and listen no further than Hercules and Love Affair's self-titled debut (Mute), a contender if not outright champion in the 100-point rating realms of meta-critic.com and Pitchfork Media.

When critics aren't running from the phobic fantasies of joining soulless fuck zombies at the Continental Baths that *Hercules and Love Affair* apparently provokes in fevered, perhaps repressed, imaginations, they're keyword-searching variants of "gay," "AIDS," and "disco" to provide shorthand blog-banal references for the album's sound. Thus the usually vaguely defined spirit of Arthur Russell is invoked more often than the influence of living, breathing Kevin Saunderson, even though *Hercules and Love Affair's* "You Belong" is like a whiteface Goth niece-nephew of Inner City's "Good Life." Thus no one compares Antony Hegarty's countertenor to Boy George's and wonders if Hegarty is given more respect and awards simply because he honors pre-



tense over humor. *Hercules and Love Affair* sports two, maybe three of 2008's most glorious songs. On "Hercules' Theme," "Athene," and "Blind," core member and songwriter Andrew Butler crafts superb horn and string arrangements and layers them over a live rhythm section to produce swank, strutting syncopation. The sound is lush and swoony — as unique as the fluorescent pastels of the disc's cover art — and unlike anything else floating out of speakers and headphones at the moment. I can't resist comparing the time-lapse vaudevillian blooms at the close of "Hercules' Theme" to "Doin' the Do" by Betty Boo — where are you? — if only to add some irreverence to the poker-faced hosannas for the group. But Butler is a rare talent — one who'll flourish the further he gets from art school.

In theory, Butler's communal approach to assigning vocalists — which tweaks an earlier landmark club crossover, Massive Attack's 1991 Virgin effort, *Blue Lines* — should yield a singing bouquet to match his arrangements. Hegarty is *Hercules and Love Affair's* most florid singer. His strained emoting suits his tunes on the disc better than any Antony and the Johnsons track, yet not once does his falsetto match the sensuality and soul that his antecedent Sylvester brings to a song like "I Need Somebody to Love Tonight." Kim Ann Foxman inhabits Athene in a song of the same name, but stumbles off-key through the plodding "Iris." Butler does a good Russell in "This Is My Love," but no vocalist can rescue the obvious lyric of "True False/Fake Real."

Hercules and Love Affair revive the silhouettes if not always the spirits of disco's and house's native New Yorkers. At best, they create their own haunted wonderland. At worst, they host a pose party that's the musical equivalent of the narcissism that motored *Shortbus* (2006). Once upon a time, Manhattan was wilder and hungrier. (Johnny Ray Huston)

HERCULES AND LOVE AFFAIR

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At the Gates again

The Gothenburg band returns from the dead

By Will York

✉ a&cletters@sfbg.com

There was a time, maybe two decades ago, when a subgenre called melodic death metal would have been considered a ridiculous oxymoron on par with something like smooth industrial or power-New Age. These days it's possible to look back on this mid-1990s development as the source of that decade's most enduring metal as well as the unwitting inspiration for some of this decade's worst.

Ground zero for this unofficial movement was Gothenburg, Sweden, home to In Flames, Dissection, and At the Gates, whose 1995 swan song, *Slaughter of the Soul* (Earache), is probably the quintessential melodic death metal album and one of the greatest so-called extreme metal albums of all time, period.

It's not just my opinion: there are also the countless bands — Shadows Fall, Darkest Hour, the Black Dahlia Murder, and seemingly hundreds of others — who have tried to imitate At the Gates in the years since. There was a time several years ago when every other new metal release — especially if it was American and had any sort of hardcore or metal-core slant to it — paid a degree of unspoken homage to the Gothenburg sound that At the Gates helped put on the map. Some of these bands

have achieved reasonable commercial success, playing the Ozzfest's second stage or getting airplay on whatever stations there are that play music videos anymore.

The thing is, none of those other hacks is ever going to match *Slaughter*, an inspired, magical album made by a bunch of desperate-sounding, beer-gulping Scandinavian twentysomethings.

"We wanted to make a short, intense, and to-the-point kinda album," explains guitarist Anders Björler via e-mail in May. "We had [Slayer's] *Reign in Blood* as a reference somehow."

Slaughter was the band's fourth and final album in a brief career that covered the first half of the 1990s — they broke up in 1996. Their earlier albums were a sometimes-confusing mix of guttural thrash, classical-tinged riffs, lopsided time signatures, and even the occasional violin interlude. By the time of *Slaughter*, though, they had streamlined their sound into something leaner and more direct. The breakneck thrash tempos and strategically placed tempo shifts may owe a debt to speed-metal bands like Slayer and Kreator, but there's a heroic classical tinge to their guitar riffs that adds another, more epic dimension.

Then there are Tomas Lindberg's tortured lyrics and vocals, which



The torment is over — At the Gates reemerge.

further distinguished ATG from their peers. Other bands growled and grunted about Satan, dead bodies, or the evils of multinational corporations. Lindberg's strangled shriek, on the other hand, conveys a genuine sense of psychological torment. His sudden "aaaooohhhh" during the intro to "Suicide Nation" is priceless.

"I think some of the hype came after we split up," writes Björler of the album's reputation. Possibly, but there's also the fact that they went out on top, without subjecting fans to a slow decline or gradual sellout à la their peers In Flames, who smelled a crossover market in the wake of bands like Slipknot's success and watered their sound down accordingly.

After ATG split, Björler and his brother, bassist Jonas, went on to form the Haunted — who are still active but currently taking a break in between recording and touring. That

partly explains the timing of their current reunion tour. Writes Björler, "We didn't want to do this reunion when we turn 50 years old."

Instead, he continues, "it feels nice with a short reunion to say farewell in a proper way," aware that they broke up suddenly the first time around. "It's only this tour, and it's a sort of 'farewell, last chance' to see us thing. I think we ended it with a classic album. It would be hard to top." **SFBG**

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FISHING FOR HOOKS: ABE VIGODA MAKES THE 'TROPICAL PUNK/POP' TAG LOOK GOOD

Jackson, Miss., might not top everyone's cities-to-see list, but Juan Velazquez of Chino band Abe Vigoda makes it sound like a damn fun place to play a show. "Everyone was really psyched, and there were a bunch of younger people there," raved Velazquez by phone while en route from Atlanta to Athens, Ga. "It was really, really fun." He and the rest of the band are pretty young themselves: they're currently taking a break from their work and collegiate studies to tour across the states with their cloudy pop homies in No Age, fellow fixtures at the Smell in downtown Los Angeles.

Making time has allowed the four-year-old Abe Vigoda some taking of time, especially with the recording process. They just released their third full-length, *Skeleton* (PPM), which sharpens their tightly wound, clanging sensibilities into a set of songs more aggressively constructed than anything they've committed to tape before.

Various listeners and critics have been trumpeting Abe Vigoda's racket as "tropical punk/pop," a label that the band sees little reason to complain about, even if it is arbitrary pigeonholing to a certain degree. "People like to make up genres for things, and I'm a little tired of it, especially because a lot of our new songs aren't like that," Velazquez



said. "But nobody's calling it 'shit punk' or 'shit rock,' so it's OK." Shit it is not. The record reveals itself to be a few shades darker than its murky production on repeat listens, but its enthusiasm and refined approach makes *Skeleton* Abe Vigoda's first record that allows listeners to dig deeper. Songs like "Cranes" and "Hyacinth Girls" have an Afro-pop beat, care of drummer Reggie Guerrero and corroborated by David Reichart's bass playing, and the zap-gun guitars of "Endless Sleeper" collide in rousing, unusually anthemic fashion.

To produce their wire-crossed jangle, Velazquez

explains that the group's other singer-guitarist Michael Vidal plays "thick-sounding and full" chords on his guitar in standard tuning, while Velazquez employs an alternate tuning that he's been using since 2007's *Kid City* (Olfactory) and a Ricky Wilson-esque employment of single, finger-picked notes. "It's more jarring live because we're playing very high frequencies that are off from each other — harsh, ringing, and kinda kraut rock-sounding."

Although the group has become more traditional in its song structure, it's not really "pop" that they put together: their cataclysmic, yelping noise of yore has given way to a polyrhythmic pogo twist with opportunities aplenty for fist-shaking and epic metalhead finger-waving. **(Michael Harkin)**

ABE VIGODA With No Age and Mika Miko.

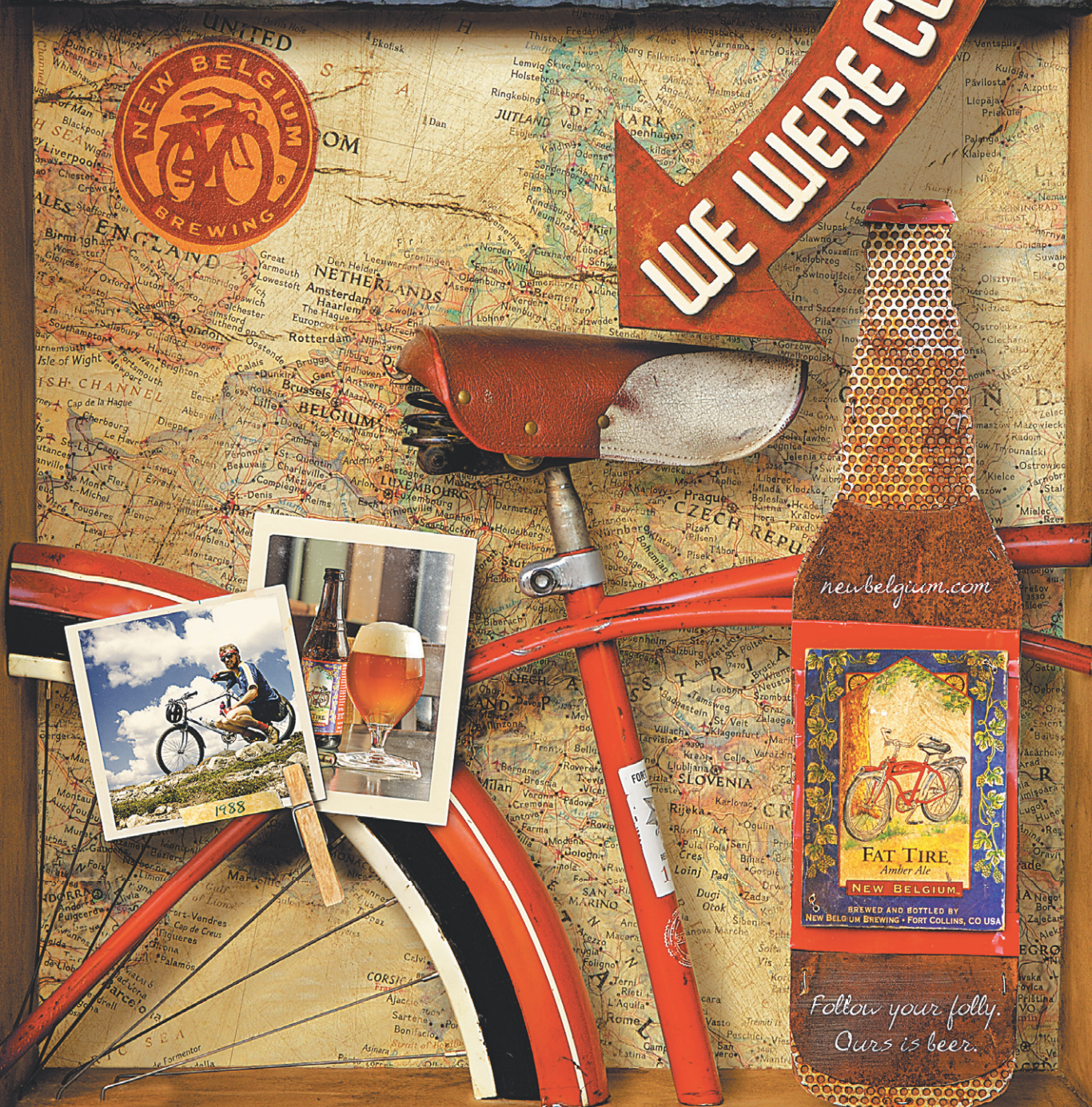
Mon/28, 8 p.m., \$13. Great American Music Hall.
859 O'Farrell, SF. (415) 885-0750, www.gamh.com.
Also Club Sandwich's second anniversary with No Age, Mika Miko, and KIT. Tues/29, 7 p.m., \$8. Lobot Gallery, 1800 Campbell, Oakl.
www.clubsandwichbayarea.com

For more on the show and No Age, see this week's *Sonic Reducer*.

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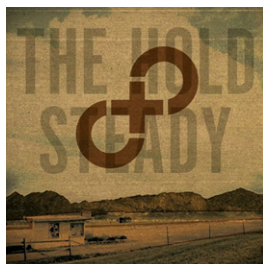
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grooves



THE HOLD STEADY
Stay Positive
 (Vagrant)

The whole “rock as communion” shindig has been around for as long as youngsters with guitars and amps first embraced the myth-making potential of the musical form and recognized its might as a great motivator. Look no further than the Who, Bruce Springsteen, Hüsker Dü, or any of the other bright-eyed hopefuls who have served up the sacrament to the sweat-streaked true believers over the years. The newest scruffs sent down to save our souls, Brooklyn’s Hold Steady, seem to bleed and burn mythology from every stadium-rock riff and leather-jacket sneer that comes a-hurting from their blazing oratory — latecomers to church should turn straightaway to the 2006 breakthrough, *Boys and Girls in America* (Vagrant), for furious, word-frenzied catch-up. Their latest, *Stay Positive*, further pushes the punk/classic rock hybridizing while tendering prudent advice about growing old gracefully, itself a perennial dilemma in an arena fixated on youthfulness.

Advice is always best when submitted by those who aren’t afraid of owning their stumbles, and vocalist Craig Finn’s adenoidal fevered-poet rushes chronicle a litany of youth’s disappointments and indiscretions with the voice of experience. *Born to Run*—evoking piano fanfares, Thin Lizzy guitar crunches, and small town high school dreamers once again triangulate to fashion-inspired pagentry from familiar components, particularly on electrifying opener “Constructive Summer,” which re-directs early Hüsker Dü to the classic-rock stage. Honestly, entire religions have been built upon lesser platforms than Finn’s wild cries of “we’re gonna build something this summer.” **(Todd Lavoie)**



WEEZER
Weezer (The Red Album)
 (DGC/Interscope)

No matter how you feel when you hear the new Weezer record, you can be sure lead vocalist-rhythm guitarist Rivers Cuomo won’t “give a hoot about what you think.” He sings thus on the album’s first single, “Pork and Beans,” a bright spot on this somewhat confounding sixth release from these Los Angeles alt-rockers. It’s the third time the group has put out a self-titled record with 10 tracks, but this time they attempt to adopt a more diverse musical MO and a sense of humor following the emotionally bereft sheen of 2005’s abysmal *Make Believe* (Geffen). What results is not terrible — it’s their best record since 2001’s *Weezer* (The Green Album). But it’s disjointed, clumsy, and bizarrely self-important.

Cuomo, whose lordship over dork-rock resulted from his heartsick, identifiable pop-tune smithery, suddenly fancies himself a tabloid-worthy celeb in opener “Troublemaker”: “I’m gonna be a star / And people will crane necks / To get a glimpse of me / And see if I am having sex.” Similarly strange is “Heart Songs,” a low-key summer groove reminiscent of LFO’s “Summer Girls” in its misguided series of name-checks, which include the disparate likes of Gordon Lightfoot, Debbie Gibson, Slayer, and the naked baby on the cover of *Nevermind*. Head-scratchers aside, Weezer does strike pop gold a few times: “Dreamin’” is a bright, charming ballad à la the best moments of 2002’s *Maladroit* (DGC/Interscope), and the aforementioned “Pork and Beans” has a Cake-like Pro Tools guitar loop and an exhilarating chug of a chorus. *Weezer* is not a career highlight, but its haphazard style-jumping is sometimes fascinating. **(Michael Harkin)**

G-UNIT Terminate on Sight (G-Unit/Interscope)

The second G-Unit full-length isn’t the unmitigated disaster of 50 Cent’s *Curtis* (Aftermath/Interscope, 2007), though that’s a pretty low bar. Here, 50 remembers that you need to write hooks for songs. I wouldn’t say the hooks are *good*, but they exist. Oddly, the album showcases Young Buck on six tracks, even in the wake of 50 releasing a tape of his ex-protégé’s tearful phone call begging to return to the group. This is a tacit admission that Buck was the most accomplished of 50’s understudies. As for G-Unit’s claim to inherit the NWA mantle, listen to the remake “Straight Outta Southside,” then the original. If Ice Cube began his verse with “Nigga this is Boo-Boo, but you can call me 50,” would America have trembled? Nah. **(Garrett Caples)**

local grooves



TOTIMOSHI
Milagrosa
 (Volcom Entertainment)

It’s not often that a band can be all things to all people. Alameda’s Totimoshi has the power to please classic-rock oldsters, goat-throwing metalheads, and bell-bottom-indie-rock My Morning Jacket fans, without ever resorting to musical pander or pastiche.

The power trio is propelled by guitarist Antonio Aguilar’s sly leads and mournfully enunciated vocals, with bassist Meg Castellanos and drummer Chris Fugitt hewing out a rock substratum that rises closer to the front of the mix in times of particular calamity or crescendo. The songs veer between massive strums and spindly, meandering hooks, alternately exhorting and imploring, with the entire band kicking up into a winsome chug on numbers like the near-title track “Milagrosa.”

The ballad “Forever in Bone (Los Dos)” and the demented Latin groove in “Gnat” show off the band’s songwriting range, but album-call album-opener “Sound the Horn” is the standout tune, kicking things off with strummed aplomb and a clamorous guitar solo before devolving into a tense breakdown and a psychedelic, blissful bridge. The production by Helmet’s Page Hamilton and engineering by Big Businessman Toshi Kasai captures the group’s edges effortlessly, whether sharp, fuzzy, or velvety-smooth, and Totimoshi mystically subsumes the listener in the world of Milagrosa — a rock miracle-worker. **(Ben Richardson)**

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FRI 8/1	SAROS VELNIAS EXHAUSTED PRAYER (LA)	9:30PM \$8
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Does It Offend You, Yeah?

» **PREVIEW** Start with the name, take in the oversized T's, and then turn an ear toward the big, fat, buzzy beat. Just who were these dudes, we all wondered, as the group took the Fader Fort stage at this year's South By Southwest and proceeded to dangerously distract the ironically mulleted, sarcastically sunglassy hipsters and jaded music-biz buzzards from the free bevs at the bar. As the set progressed, all and sundry tromped to the front, pulled by the massive beats and the leaping, high-stepping antics of lead vocalist James Rushent.

Yeah, these guys were not cool in the strictly hyper-trendoid sense of the word — meaning *cool* down to the millisecond edge of the moment. The band's floppy shorts and wholesome miens probably reminded bleary-eyed, cynical scenesters of normal suburban dudes down the block more than any affected decadent they might ordinarily aspire to ape. Yet there was nothing poseur about the cool kids' fists pumping down front: the fact that the guys of Does It Offend You, Yeah? — goofy name and all — managed to get the most tired of industry booty moving was a testament to the power of their sound and their infectious enthusiasm onstage. Apart from a few tracks like the nu-rave "Battle Royale" and "With a Heavy Heart (I Regret to Inform You)," does their new album offend with its inconsistency — and its occasional trite Euro-rock tropes? Yeah. But that's what iTunes is for: pick and choose which Does It Offend You, Yeah you prefer — and unlike some other dance poppers, rest assured, they won't repulse live. **(Kimberly Chun)**

DOES IT OFFEND YOU, YEAH? With Steel Lord. Fri/25, 9 p.m., \$13. Popscore, 330 Ritch, SF. (415) 541-9574, www.popscore-sf.com. Also with Bloc Party, July 30, 9 p.m., \$27.50. Fillmore, 1805 Geary, SF. (415) 346-6000, www.ticketmaster.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonner, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

WEDNESDAY 23

ROCK/BLUES/HIP-HOP

Barcelona, This World Fair Hotel Utah Saloon. 9pm, \$8.
Bulk, Evolution Boom Boom Room. 9:30pm, \$7.
Caroliner, Hans Grusel's Krankenkabinet, Loachfillet, Amphibious Gestures, Bones Café Du Nord. 9pm, \$10.
Chikita Violenta, Pandemonium Jones Independent. 8pm, \$14.
Dora Flood, Crazies Will Destroy You, Family Arsenal Annie's Social Club. 8pm, \$6.
Duke Spirit, Aarows, Scene of Action Bottom of the Hill. 9pm, \$10.
Tinsley Ellis Biscuits and Blues. 8 and 10pm, \$15.
Wyclef Jean, Kardinal Offishall, Just.Live Mezzanine. 9pm, \$40.
Life and Times, Nueva Vulcano Hemlock Tavern. 9:30pm, \$6.
Magic Bullets, Phil Wilson, Mantles Rickshaw Stop. 8pm, \$10.
New Riders of the Purple Sage, Moonalice Great American Music Hall. 8pm, \$22.

Terry Savastano Johnny Foley's. 9pm, free.
Uni and Her Ukelele, Boneless Children Foundation, Pants Pants Pants Knockout. 9:30pm, \$5.
Zodiac Death Valley, Fauna Valetta, Red Tyger Church Elbo Room. 9pm, \$6.

BAY AREA
Stung Oakland City Center, 12th St at Broadway, Oakl; www.oaklandcitycenter.com. Noon, free.

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Wil Blades Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Cherner Olmos Quartet Grant and Green. 8pm, free. "North Beach Jazz Festival."
Darlene Langston Trio Shanghai 1930. 7pm, free.
Gaucha, Mitch Marcus Session Amnesia. 8pm, free.
Lee Ritenour and Friends Yoshi's SF. 8 and 10pm, \$22. Through Sun/27.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA
Hip Bones Jupiter. 8pm, free.
In Jazz We Trust Anna's Jazz Island. 8pm, \$10.
Mikie Lee and Amber Beckett's. 10pm, free.
Robert Walter Trio Yoshi's. 8pm, \$16; 10pm, \$10.

FOLK/WORLD/COUNTRY

Norton Money Plough and Stars. 9pm, free.
Patrick Dyer Wolf Simple Pleasures Café. 8pm, free.

BAY AREA

Boca do Rio Franklin Square, Broadway and W. Grand, Oakl; (510) 409-8582. Noon, free.
Orquestra Universal Shattuck Down Low. 8pm, \$5-10.

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggz.
Bondage Playspace Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drirty pop, and go-go dancers.
Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cathouse Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
Get the Funk Out Madrone Lounge. 9pm-2am, free. Funk, soul, old-school, and hip-hop with DJs Phleck, Gordo Cabeza, \$heik, and Matteo.
Midweek Syndrome Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.
1964 Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
Solid Gold Duplex. 10pm-2am, free. DJs Deedot, ShredONE, and guests spin '70s, '80s, '90s, and future soul.

BAY AREA
Voodoo Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Santero and guests spin salsa, samba, merengue, reggaeton, and hip-hop.

THURSDAY 24

ROCK/BLUES/HIP-HOP

Blasters Red Devil Lounge. 8pm, \$20.
Chop, Bloomsday Rising, Rayzed Hotel Utah Saloon. 9pm, \$6.
Cohen, Krystal Warren, Winter's Fall Amnesia. 9pm, \$7.
Convenance, Rattlehead, Reconstruction Annie's Social Club. 9pm, \$8.
Darker My Love, Mammatius, Assemble Head in Sunburst Sound Rickshaw Stop. 8pm, free.
Drop the Lime, Club Zizek DJs Mezzanine. 9pm, \$12.
Freejazz Gospel Supreme 80, Cotton Candy Cabaret, Gorgeous Armada, Justus Benz Broadway Studios. 8pm, \$15. "Mishap Wedding."
Terry Hanck Biscuits and Blues. 8 and 10pm, \$15.
Mad Youth Boom Boom Room. 9:30pm, \$7.
Mark Matos and Os Beaches, Classical Revolution, Scarecrows Hemlock Tavern. 9:30pm, \$6.
Raised by Robots, Papersons, Low Red Land, Parker Street Cinema Café Du Nord. 8:30pm, \$10.
State Radio, Rose Hill Drive Great American Music Hall. 9pm, \$15.
2Mex, Smob, Verble 12 Galaxies. 9pm, \$8.

BAY AREA
Butterscotch, Soulati, Infinite, Monkstilo, Constant Change, Cornbread, DC, Icebox, Tim Barsky La Peña Cultural Center. 8pm, \$8. "Speak the Music."

JAZZ/NEW MUSIC

Black Pearl Project Shanghai 1930. 7pm, free.
Belinda Blair Café Claude. 7:30pm, free.
Café Americain Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
Lee Ritenour and Friends Yoshi's SF. 8 and 10pm, \$22. Through Sun/27.
Mark Robinson Enrico's, 504 Broadway; 982-6233. 7pm, free.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
Stompy Jones Top of the Mark. 7:30pm, \$10.

BAY AREA
Roberta Gamberini Yoshi's. 8 and 10pm, \$22. Through Sun/27.
Mack Rucks Sextet Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Anthony Blea Bruno's. 10pm, \$10.
Jay Brennan, Annie Stela Bottom of the Hill. 9:30pm, \$14.
B-Side Players, Darando, Nino Moschella, Bayonics, DJ Vanka Independent. 9pm, \$20-35. Also Fri/25. "Afrofunk Festival."
Nicole McRory Johnny Foley's. 9pm, free.
Saddlecats Atlas Café. 8pm, free.
Stairwell Sisters Yerba Buena Gardens, 760 Howard; www.ybgf.org. 12:30pm, free.
Tipsy House Plough and Stars. 9pm, free.
Miena Yoo Simple Pleasures Café. 8pm, free.

BAY AREA
Laura Cortese Freight and Salvage Coffee House. 8pm, \$19.50.
Julay Brooks and the Nightbirds, Backyard

CONTINUES ON PAGE 36 >>

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FRIDAY JULY 25 9:30PM \$15 (ROCK)

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MEZZANINE OWLS

SUNDAY JULY 27 8PM \$10 (INDIE)

THE REPUBLIC TIGERS
AIM LOW KID
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MONDAY JULY 28 7:30PM \$12 (INDIE) 18+

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TUESDAY JULY 29 8PM \$14 (JAZZ-POP)

EMILY BEZAR (CD RELEASE SHOW)
MONICA PASQUAL (OF BLAME SALLY)

WEDNESDAY JULY 30 8PM \$14 (INDIE)

EEF BARZELAY (OF CLEM SNIDE)
WITH BAND
ODESSA CHEN

THURSDAY JULY 31 9PM \$12 (FOLK/INDIE)

FAUN FABLES (CD RELEASE!)
BONFIRE MADIGAN

FRIDAY AUGUST 1 9PM \$12 (ROCK)

RUBBERSIDEDOWN
MIGGS
SILVER GRIFFIN

SATURDAY AUGUST 2 9:30PM \$10 (ROCK)

EVEN ELROY (RECORD RELEASE PARTY!)
SMITH POINT
BONAFIDE

SUNDAY AUGUST 3 9PM \$12/\$14 (INDIE)

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VEIL VEIL VANISH

MONDAY AUGUST 4 7:30PM \$10 (ROCK) ALL AGES
JONAS MEDIA PRESENTS:
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WEDNESDAY AUGUST 6 9:30PM \$12 (ROCK-POP/FILM)
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THURSDAY AUGUST 7 9PM \$10 (INDIE)

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FRIDAY AUGUST 8 9:30PM \$10 (ROCK)

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SATURDAY AUGUST 9 9:30PM \$12 (SONGWRITER)
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MUSIC

THUR/24
FOLK/WORLD/COUNTRY
CONT>>

Party Boys Starry Plough. 9pm, \$7.
Charles Wheal Beckett's. 10pm, free.

DANCE CLUBS

D Afrolicious Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat. Tropicália, electro, samba, and funk.

BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus a live set by ForróAndino.

Compression Temple, 540 Howard; www.templessf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

beats with Dirthari and guests.

Guilty Pleasures Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am. Electro and eclectic

Mazdaratti Madrone Lounge. 9pm-2am, free. Bass-laden electro, booty, and Dirty South jams with Rev Underpants and DJ Design.

1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with Djs Jules, Damon, Melting Girl, and Dangerous Dan.

Popsene 330 Ritch. 10pm, \$10. Britpop, indie new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

Riot Grrrl Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.

Tubecheck Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm


2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

BAY AREA

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

Hook Shop Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.

Selector DJ Sessions Jupiter. 8pm, free. Adam Theis of the Jazz Mafia and Shotgun Wedding Quintet spins electric funk and jazz grooves.



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A poster for ARGUS LOUNGE. At the top, the text "FREE POOL EVERY SUNDAY" is inside a black circle. Below it, the name "ARGUS LOUNGE" is written in large, bold, serif capital letters. Underneath the name are two detailed illustrations of bull skulls facing each other. Below the skulls, the text "A NEIGHBORHOOD HAVEN AT THE FOOT OF BERNAL HILL" is written in a smaller, sans-serif font. A horizontal line separates this header from the event schedule. The schedule is listed in a column on the left, with the day and date, followed by the event name and time. The events are: WED 7/23 DJ ERIN 10PM, THU 7/24 DJ MISS MILLIONS 10PM, FRI 7/25 SOCKPUPPET SOUNDSYSTEM 10PM, SAT 7/26 MOONSTOMPER REGGAE NIGHT W/ DJ CHAOS AND TAZZ GRAVE 10PM, SUN 7/27 MY BEEMISH BOY AND DJ WILLIAM T. 8PM, MON 7/28 HOLIDAY BY MISTAKE - DJ 10PM, TUE 7/29 ALCOHOLocaust W/ DJ DSASSRASS & DJ ROB METAL 9PM, and WED 7/30 DJ MOSES 10PM. At the bottom, the address "3187 MISSION @ VALENCIA SAN FRANCISCO" and phone number "415.824-1447" are listed, followed by the website "WWW.ARGUSLOUNGE.COM". The background of the poster has a faint, repeating pattern of the word "ARGUS" in a stylized font.

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FRIDAY 25

ROCK/BLUES/HIP-HOP

▶ At the Gates, Repulsion, Municipal Waste, Darkest Hour Fillmore. 8pm, \$27.50.

Back Pages Johnny Foley's. 9pm, free.

Bitter: Sweet, Frequency Great American Music Hall. 9pm, \$23.

Black Ghosts, Holy Ghost Mighty. 9pm, \$12.

Cheetah Speed, Sassy, Inferno of Joy, Painted Bird 12 Galaxies. 9pm, \$8.

Crossover, DJs Premier and Apollo Club Six. 9pm, \$10.

Darkwave, Japanese Baby El Rio. 9pm, \$7.

Rob Dickinson, Mezzanine Owls, Café Du Nord. 9:30pm, \$15.

▶ Dizzee Rascal, Aaron Locrate, Hollywood Holt and Mano, E Da Boss Mezzanine. 9pm, \$22.

Less Than Jake, Goldfinger Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$23.

Low Point Drains, Bite Annie's Social Club. 9pm.

▶ Orgone Boom Boom Room. 9:30pm, \$15.

Shane Dwight Band Biscuits and Blues. 8 and 10pm, \$18.

Toiling Midgets, Cloud Archive, VIR Bottom of the Hill. 10pm, \$12.

▶ Troiclops!, Zechs Marquise, Future Skullz, Oaks Hemlock Tavern. 9pm, \$7.

BAY AREA

Green Machine Beckett's. 10pm, free.
22 New Centuries, Cloud Archive, Tartufi,
Aimless Never Miss Starry Plough.
 9:30pm, \$8.
Shipwreck AD, Pulling Teeth, Bitter End,
Helm, Coke Bust 924 Gilman. 8pm, \$8.
Stone Temple Pilots, Black Rebel Motorcycle
Club Creek Theatre, Gayley Road at Stadium
 Rim Way, Berk; 421-TIXS. 8pm, \$52.50.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Gary Schwantes X-tet Café Claude. 7:30pm, free.

Kurt Ribak Quartet Old Mint Plaza, Mint and Jessie; www.mintplazasf.org. Noon, free.

Kim Nalley Jazz at Pearl's. 8 and 10pm, \$25. Also Sat/26.

Lee Ritounour and Friends Yoshi's SF. 8pm, \$30; 10pm, \$26. Through Sun/27.

 **"117 Strings"** Royce Gallery, 2901 Mariposa; 861-EAAS, 8pm, \$10.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

Terry Disley Experience Shanghai 1930. 8pm, free.

Unpopable Grant and Green. 8pm, free. "North Beach Jazz Festival."

BAY AREA

Broun Fellinis, Panthelion Uptown. 9pm, \$10.
Roberta Gambarini Yoshi's. 8 and 10pm, \$26. Through Sun/27.
Sylvia Cuenca and Her Group Anna's Jazz Island. 8pm, \$14.

FOLK/WORLD/COUNTRY

Beardo Brothers Simple Pleasures Café. 8pm, free.

B-Side Players, Afrobeat Down, DJ Jeremiah and the Afrobeat Nation, Fuga Independent. 9pm, \$20-35. "Afrofunk Festival."

Jeff and Vida Plough and Stars. 9pm.

James McMurtry, Dedringers Slim's. 9pm, \$20.

Warren Teagarden, Dusty Rhodes and the River Band, Leslie and the Badgers Hotel Utah Saloon. 9pm, \$8.

BAY AREA

Mike Eckstein, Jayde Blade Nomad Café.
7:30pm, free.

D **"Forgotten Tales of Armenia"** Pro Arts
Gallery, 550 Second St, Oak; (510) 868-
0695. 7:30pm, \$12-15.

**Toby Keith, Montgomery Gentry, Carter's
Chord, Mica Roberts, Trailer Choir** Shoreline
Amphitheatre, 1 Amphitheatre Pkwy, Mountain
View; 421-TIXS. 7:30pm, \$37.

Rosa Los Santos La Peña Cultural Center.
8:30pm, \$18.

Hans York Freight and Salvage Coffee House.
8pm, \$19.50.

DANCE CLUBS

» **Baxtalo Drom** Amnesia. 9pm-2am, \$6-10. Balkan, bhangra, punk, Latin, and

Gypsy jams with bellydancing and a live set by Underscore Orchestra.

► **Blow Up** Rickshaw Stop. 10pm-2am, \$10-15. Indie-pop disco noir presented by Jefrodiasiac and Emily Betty with special guest DJ Thee Mike B.

Bruno's 10pm-2am, \$10. DJs Max Kane and Platurm spin funk, hip-hop, and dance grooves. **Cancun Club** Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

► **Colombia** Elbo Room. 10pm-2am, \$5. DJs Vinnie Esparza, Beto, and Guillermo spin Latin, cumbia, and dance jams.

Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

► **442 Fridays** Madrone Lounge. 9pm-2am, \$5. Hip-hop, obscurities, and random beats with DJs Unagi and Animal. Thumpin' like the trunk of a Oldsmobile 442, sucka!

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina. **Hot Pants** Cat Club. 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.

► **Lookout Weekend** 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.

Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

► **Mission Bombay** Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

Your Latest Crush House of Shields. 9pm-2am, \$4. Danceable indiepop, twee, postpunk, and electro. You know what that means: cute girls and dudes in tight pants.

BAY AREA

Kingman's Lucky Lounge 9pm-2am, free. Diverse dance music spun by rotating DJs. **Testify!** Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

► **Top Rankin** Shattuck Down Low. 9pm, \$10-20. Live sets by Al Pancho, Rankin Scroo, Luv Fiyah, Binghi Ghost, and Native Elements, plus DJs Massive Sound, Jah Warrior Shelter, One Blood, Kurious, Brixton Hitman, and Smoke One. Benefit for Robert Rankin.

SATURDAY 26

ROCK/BLUES/HIP-HOP

Apache, Buzzer, Welcom Home Walker, Rough Kids Annie's Social Club. 9pm, \$8.

► **Breakestra, J. Boogie's Dubtronic Science** Great American Music Hall. 9pm, \$23. "North Beach Jazz Festival."

California Honeydrops, Kally Price Band Amnesia. 9pm, \$8.

Cecolia and Die Sauerkrauts, Undertaker and His Pals El Rio. 9pm, \$7.

Lee Coombs, Scumfrog Mighty. 10pm, \$15-20.

► **Culann's Hounds** Plough and Stars. 9pm.

Cute Is What We Aim For, Ace Enders, Danger Radio, Powerspace Slim's. 7pm, \$15.

► **Flipper, Mutants, Avengers, Negative** Trend Fillmore. 9pm, \$25.

Hank IV, Pink Reason Hemlock Tavern. 9:30pm, \$6.

► **Hercules and Love Affair, DJ Omar, Honey Soundsystem, Steve Summers, Analog Set** Mezzanine. 9pm, \$20.

► **Lucero, Jessica Lee Mayfield, Glossary** Bottom of the Hill. 9pm, \$15. Also Sun/27.

Rodeo Clowns Johnny Foley's. 9pm, free.

Rod Piazza and the Mighty Flyers Biscuits and Blues. 8 and 10pm, \$22.

Shawn Brown Band Grant and Green. 8pm, free.

BAY AREA

Brod Rob, Superfinos VTO, Silver Griffin Starry Plough. 9:30pm, \$8.

Ergs, Hunchback, In the Red, Nothington,

Hear the Sirens 924 Gilman. 8pm, \$7.

John Mayer, Colbie Caillat, Brett Dennen

Shoreline Amphitheatre, 1 Amphitheatre Pkwy,

CONTINUES ON PAGE 38 »

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WED 7/23 FOR THE LOVE OF CANDYE
BENEFIT FOR CANDYE KANE 8PM

THU 7/24 BRAZILIVE
FESTA JULINA 9PM

FRI 7/25 FREE OYSTERS ON THE HALF SHELL 5:30
DJ'S CARMEN & MIRANDAS FRUIT STAND
6PM-2AM (WORLD, FUNK, R&B, POP) NO \$
RED HOTS BURLESQUE 7:30
DARKWAVE, JAPANESE BABY (TRIBUTE BANDS) 9PM

SAT 7/26 MANGO / SWEET SEXY TEA DANCE
FOR WOMEN AND... 3-8:30PM
CECOLIA, DIE SAUERKRAUTS,
UNDERTAKE AND HIS PALS (60'S/SURF) 9PM \$7

SUN 7/27 SALSA SUNDAYS
ORQUESTA SALSA DURA
3-8PM, \$8, 3:15, FREE BBQ SALSA DANCE CLASS

MON 7/28 KELLY MCFARLING AND HER
BAND, ROBUSTITRON,
JOHNNY WALNUT (ROCK/CW) 8PM
DOLLAR DAYS \$1 PABST/\$2 WELL
RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM \$2

TUES 7/29 FCAB, HEY YOUNG BELIEVER, RAZOR-
BLADE HONEY (ROCK/POP/INDIE) 8PM NOS



406 Clement St.
rock-it-room.com

Wednesday, July 23
9pm, \$7

PAUL MANOUSOS
JOEL STREETER
JEFF ROLKA

Friday, July 25

7:30pm door, starts at 8pm, \$7

WINE TASTING SHOW!
LOLITA SWEET
NYA JADE (VHI SOUL ARTIST)
WILL HAMMOND JR
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Monday, July 28

ACOUSTIC MONDAY!

7:30pm in the downstairs lounge

Free admission!

\$4 for a pint and shot all night!

Tuesday, July 29

7pm, Free Admission

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SAT 8.2/ DOORS 8:30PM/ \$28

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WED 8.6/ DOORS 7:30PM/ \$14

LANGHORNE SLIM
& THE WAR EAGLES

DUSTY RHODES & THE RIVER BAND
SEAN GARVEY

FRI 8.8/ DOORS 8:30PM/ \$12

SONICLIVING PRESENTS: THE OWL MAG TURNS 3

WALLPAPER
HOTTUB

VITAMIN PARTY • DJ AMPLIVE • AARON AXELSEN

SAT 8.9/ DOORS 8:30PM/ \$23 ADV • \$25 DOOR

BOOM BOOM ROOM PRESENTS

PAPA GROWS FUNK

THE PIMPS OF JOYTIME

SUN 8.10/ DOORS 7:30PM/ \$25 ADV • \$27 DOOR

JAY SIEGAN PRESENTS

ABC

DJ FUNKLOR

TUE 8.12/ DOORS 7:30PM/ \$24

SQUIRREL NUT ZIPPERS

JIMBO TROUT & THE FISHPeOPLE

SAT 8.16/ DOORS 8:30PM/ \$12

FORREST DAY

THE SHOTGUN WEDDING QUINTET

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SAT 8.23/ DOORS 8:30PM/ \$25

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SAT/26 ROCK/BLUES/HIP-HOP

CONT>>

Mountain View; 421-TIXS. 7pm, \$35.50.

» **Steely Dan** Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 8pm, \$39.50-125.50.

JAZZ/NEW MUSIC

Pascal Boker Savanna Jazz. 7:30pm, \$5.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Eric Shifrin and In the Crowd Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

» **Jinx Jones Trio** Café Claude. 7:30pm, free.

» **Jonathan Poretz Quartet** Shanghai 1930. 8pm, free.

Lee Ritenour and Friends Yoshi's SF. 8 and 10pm, \$30. Through Sun/27.

Kim Nalley Jazz at Pearl's. 8 and 10pm, \$25.

On the One Mojito. 9pm. "North Beach Jazz Festival."

Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.

Ricardo Scales Top of the Mark. 9pm, \$10.

» Rosin Coven, Jennifer Johns, Nobody from Ipanema, Megan Jacobs Washington

Square Park, Columbus and Union; www.nbjazzfest.com. Noon, free. "North Beach Jazz Festival: Ladies in the Park."

Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

Blue Vipers of Brooklyn Jupiter. 8pm, free.

Sera-na Brown Expressions Gallery, 2035

Ashby, Berk; (510) 644-4930. 6pm, free.

Roberta Gambarini Yoshi's. 8 and 10pm, \$26. Through Sun/27.

» **Paul Manousos** Beckett's. 10pm, free.

» **Marcus Shelby Quartet with Faye Carol** Anna's Jazz Island. 8pm, \$16. "Harriet Tubman and Jazz."

Orion's Joy of Jazz Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm, \$7-10.

FOLK/WORLD/COUNTRY

» **Emmylou Harris, Jimmy Gaudreau, Moondi Klein** Nob Hill Masonic Center, 1111 California; 421-TIXS. 8pm, \$35-75.

» **Toshio Hirano** Rite Spot. 9pm, free.

» **Mad Tea Party** Amnesia. 7pm, free.

Michael Musika, Indianna Hale, Sleepy Todd,

Ramon and Jessica Yoga Loft, 321 Divisadero; 626-LOFT. 8pm, \$5.

» **Ana Nitmar** Brava Theater Center, 2781 24th St; 641-7657. 8pm, \$25. "The Marimba and the Colors of Guatemala."

Jessica Rice Simple Pleasures Café. 8pm, free.

» **Russian Solution, FM, Modorass, Pena, 30 Days Out** 12 Galaxies. 4pm, \$30. "Shtopor Russian Music Festival."

» **Sila and the Afrofunk Experience, Rocky Dawuni, Manicato, DJ Felina** Independent. 9pm, \$20-35. "Afrofunk Festival."

BAY AREA

Caren Armstrong Freight and Salvage Coffee House. 8pm, \$19.50.

Todd Haemmerle, Danny Scherr Nomad Café. 7:30pm, free.

Tito y Su Son de Cuba La Peña Cultural Center. 9:30pm, \$10-12.

DANCE CLUBS

Bruno's 10pm-2am, \$10. DJs Headnodic and Daymitreeus spin funk, hip-hop, and dance grooves.

4OneFunktion Elbo Room. DJs Day, Teeko, B-Cause, Mr. B, and Max Kane get funky with their bad selves.

Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

Funkside Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

Funkycozy Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am. Progressive techno-house with Jonathon Beech, Sinukus, and Tim McCormack.



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FRIDAY JULY 25TH LOW POINT DRAINS (NETHERLANDS) BITE • THE YES GO'S • THE RESURRECTION DOORS 9PM COVER \$7
SATURDAY JULY 26TH APACHE BUZZER WELCOME HOME WALKER (PORTLAND) ROUGH KIDS (LA) • DJ SUGARFIX DOORS 9PM COVER \$8
SUNDAY JULY 27TH PIRATE CAT RADIO PRESENTS WHAT'S YOUR ANSWER?! COMEDY TRIVIA SHOW - FUNNIEST ANSWER WINS DOORS 8PM COVER \$3
MONDAY JULY 28TH MAINROOM MONDAYS BIG STAGE KARAOKE W/ THE LOVELY EILLEEN DOORS 9ISH NO COVER
TUESDAY JULY 29TH DRUNKEN MONKEY W/ DJ STACHE DOORS 9PM NO COVER DRINK SPECIALS
EVERY TUESDAY FROM 6-9 SF STANDUP PRESENTS OPEN MIC COMEDY IN THE BACKROOM WEDNESDAY JULY 30TH ESP AND ALCOHOLOCAUST PRESENT SOUR VEIN (N.C.) SLOUGH FEG • BLACK COBRA • WALKEN DOORS 8:30PM COVER \$8
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FRIDAY, JULY 25TH, 9 PM, \$18 ADV
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 8/02 - SOUL SLAM 2 W/ DJ SPINNA
 8/08 - H.E.I.D.I

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WED 7/23 9PM \$6	ELBO ROOM PRESENTS ZODIAC DEATH VALLEY FAUNA VALETTA THE RED TYGER CHURCH
THU 7/24 10PM \$6	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS W/ DJs/ HOSTS: PLEASUREMAKER SENIOR OZ PLUS GUESTS J ELROD & B. LEE
FRI 7/25 10PM \$5	ELBO ROOM PRESENTS COLOMBIA! WITH DJs VINNIE ESPARZA, BETO, GUILLERMO
SAT 7/26 10PM \$5-\$10	4ONEFUNK PRESENTS 4ONEFUNKION WITH SPECIAL GUEST DJ DAY (MPM/INTERNATIONAL) & RESIDENT 4ONEFUNK DJ'S TEEKO, B-CAUSE, MR. B & MAX KANE HOSTED BY A-RON THE DON
SUN 7/27 9PM \$6	DUB MISSION PRESENTS THE BEST IN DUB, ROOTS AND CLASSIC DANCEHALL WITH DJ SEP, J. BOOGIE (DUBTRONIC SCIENCE/OM RECORDS) & DJ SAKE1 (LOCAL 1200 SOUND)
MON 7/28 9PM \$5	\$2 DRINK SPECIALS BLAMMOS KASEY ANDERSON ADAM MARSLAND
TUE 7/29 9PM \$7ADV	KEEP IT RIO! A NIGHT OF AFROBEAT, BRAZILIAN ELECTRONICA & BAILE-FUNK WITH BRAZILBEAT SOUNDSYSTEM (BELEZZA RECORDS/BRAZIL- NEW ZEALAND) W/ PERCUSSIONIST/ MC NEG0 BETO & DJ MARA PLUS DJ SEP ADV TIX: JAMBASSETICKETS.COM, TICKETWEB.COM & ELBO ROOM
WED 7/30 10PM \$5	ELBO ROOM PRESENTS CLUB SHUTTER WITH DJs NAKO, OMAR, JUSTIN

UPCOMING
THU 7/31 AFROLICIOUS: WISEACRE/EC
FRI 8/01 B.O.D.Y.H.E.A.T.: JUAN ATKINS
SAT 8/02 SATURDAY NIGHT SOUL PARTY
SUN 8/03 DUB MISSION

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- ▮ **Mango El Rio.** 3pm. DJs spin hip-hop, dancehall, salsa, merengue, and more at this afternoon tea party for the ladies.
- ▮ **Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.
- ▮ **Pop Roxx** DNA Lounge. 9pm, \$5-10. Indie, goth, electro, and more.
- ▮ **Rebel Girl** Rickshaw Stop. 10pm, \$7. An electro, indie, rock, hip-hop, '80s, and mashups party for dykes, queers, and their pals.
- ▮ **Reggae Gold** Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.
- ▮ **El Superritmo** Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
- ▮ **Surya Dub** Club Six. 9pm-3am, \$10. Maneesh the Twister, Ripley, Kid Kameleon,

and Kush Arora spin dubstep, dread bass breaks, drum and bass, and reggae, with special guests Lazer Sword, Monkey Tek, and Green B.

▮ **Swank** Mecca, 2029 Market; www.freshsf.com. 8pm, free. Dudes, dinner, DJs ... what more can you ask for?

▮ **Tiger Noises** Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.

▮ **Uptempo's How We Keep It** Madrone Lounge. 9pm-2am, \$5. DJs Kero One and King Most spin hip-hop, electronica, and disco beats.

BAY AREA

▮ **Le Heat** Uptown. 9pm-2am, \$8. DJ Omar and Jay Sonic bring you this rockin' nightclub with live sets by Persephone's Bees, Sixteens, and Testicular Manslaughter.

▮ **Magic Milkcrates** Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.

▮ **Pop History 101** Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

▮ **Smoove Saturdays** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jama.

SUNDAY 27

ROCK/BLUES/HIP-HOP

- ▮ **Pat Benetar, Neil Giraldo** Fillmore. 8pm, \$50.
- ▮ **Booka Shade, Kontrol** DJs Mezzanine. 8pm, \$17.
- ▮ **Brothers Goldman** Boom Boom Room. 9:30pm, free.
- ▮ **Finch, Scary Kids Scaring Kids, Foxy Shazam,**

Tickle Me Pink Slim's. 7:30pm, \$18.

▮ **Followers** Hemlock Tavern. 9:30pm, \$7.

▮ **Lloyd Gregory** Biscuits and Blues. 8 and 10pm, \$15.

▮ **Harvey Milk** Great American Music Hall. 8pm, \$14.

▮ **Innaway, 60 Watt Kid, Chief Nowhere** 12 Galaxies. 9pm, \$10.

▮ **Lucero, Jessica Lee Mayfield, Glossary** Bottom of the Hill. 9pm, \$15. Also Sun/27.

▮ **Republic Tigers, Aim Low Kid** Café Du Nord. 8pm, \$10.

▮ **Two Man Gentlemen Band** Amnesia. 9pm, \$7.

▮ **Voices of Latin Rock, SambaDa** Sigmund Stern Grove, 19th Ave at Sloat; www.sterngrove.org. 2pm, free.

BAY AREA

▮ **Palms, Katy Davidson** Fort Gallery, 3421 Hollis, Oakl; www.myspace.com/fortgallery. 2pm, \$5.

▮ **James Taylor** Greek Theatre, Gayley Road at Stadium Rim Way, Berk; 421-TIXS. 7:30pm, \$25.85-125.50.

JAZZ/NEW MUSIC

- ▮ **Eddie Gale** Mojito. 9pm. "North Beach Jazz Festival."
- ▮ **Eddie Gale, New Monsoon, Lebo, On the One** Washington Square Park, Columbus and Union; www.nbjazzfest.com. Noon, free. "North Beach Jazz Festival: Gentlemen in the Park."
- ▮ **Roberta Gambarini** Yoshi's. 7pm, \$26; 9pm, \$20.
- ▮ **Lee Ritenour and Friends** Yoshi's SF. 7pm, \$26; 9pm, \$22.
- ▮ **Rob Modica and Friends** Simple Pleasures Cafe. 3pm, free.

CONTINUES ON PAGE 40 »



Don't settle for snapshots!

Steven Underhill
PHOTOGRAPHY

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SINGLES PARTIES

JUL 25	Summer in the City Dance, San Francisco
JUL 26	Summer Night Delight Dance, San Rafael
JUL 31	3rd Annual Barbary Coast Beer Tasting Party, SF
AUG 1	Singles Convention, Concord
AUG 8	Lock & Key & Dance, Berkeley
AUG 9	Party on the Bay, Burlingame
AUG 11	Mid-Life Singles Mixer, Pleasanton
AUG 15	Young Single Professionals Party, Palo Alto
AUG 16	Lock & Key & Dance, Burlingame
AUG 23	Wine Tasting & Dance Party, Mtn View
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SUN/27
JAZZ/NEW MUSIC
 CONT>>

Vince Lateano Quartet Dogpatch, 2496 Third St.; 643-8592. 4:30pm, \$5.

BAY AREA
Black Olive Babies Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Lisa B Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Marla Fibish and Friends Plough and Stars. 9pm, free.
Nicole McRory Johnny Foley's. 9pm, free.

BAY AREA
Jeannie and Chuck's Country Roundup Jupiter.

5m, free.
Kuri Kuna Expressions Gallery, 2035 Ashby, Berk; (510) 644-4930. 3pm, free.
Neydavood Ensemble Freight and Salvage Coffee House. 8pm, \$19.50.
"Tribute to Utah Phillips" La Peña Cultural Center. 7pm, \$10.
Jacob Wolkenhauer Nomad Café. 11am, free.

DANCE CLUBS

Club Havana Jelly's. 4pm, \$10. Live salsa by Avance plus DJ Luis Medina and great Cuban BBQ.
Dub Mission Elbo Room. 9pm-2am, \$6. Dub, roots, and dancehall with DJs Sep, J. Boogie, and Sakel.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday

church with DJ David Harness and guests.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa by Orquesta Salsa Dura, plus free BBQ and dance lessons.
Subculture Madrone Lounge. 9pm-2am, free. Rare old and new grooves with DJ Al G.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

BAY AREA
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers.
King of Kings Shattuck Down Low. 8pm-2am, \$6-8. Smoke One and Juan Love play reggae, dancehall, roots, and lovers' rock.
Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm,

free. Salsa, samba, reggaeton, and Latin hip-hop with DJ Erick Santero and rotating DJs.

MONDAY 28

ROCK/BLUES/HIP-HOP

Alkaline Trio, American Steel, Fashion Fillmore. 7:30pm, \$19.99.
Blammos, Kasey Anderson, Adam Marsland Elbo Room. 9pm, \$5.
El Guincho, Tussle, Lemonade, DJs Disco Shawn and Oro11 Independent. 8pm, \$15.
No Age, Mika Miko, Abe Vigoda Great American Music Hall. 8pm, \$13.
Robustiron El Rio. 8pm, \$5.
Virgins Café Du Nord. 7:30pm, \$12.
Watson Twins, Tim Fite, Okay Bottom of the Hill. 9pm, \$10.

BAY AREA
"East Bay Blues Revue Benefit" Yoshi's. 7:30pm, \$20.

JAZZ/NEW MUSIC

Contemporary Jazz Orchestra Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
"Jazz Jam" Grant and Green. 10pm, free. House band followed by a jam session.

FOLK/WORLD/COUNTRY

Barefoot Nellies, Jeff and Vida Amnesia. 8:30pm, free.
Shawn Colvin Yoshi's. 8pm, \$30. Through July 30.
Jim Murdoch Simple Pleasures Café. 8pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quixx.
Club 99 Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.
Death Guild Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

BAY AREA

Hubba Hubba Uptown. 8pm, \$5. Live burlesque revue with Bombshell Betty, the Burlesqueteers, Tricksie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.
Three Day Weekend Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. \$1 oysters all day.

TUESDAY 29

ROCK/BLUES/HIP-HOP

Chromeo Fillmore. 9pm, \$24.
David Landon Band Biscuits and Blues. 8 and 10pm, \$15.
Hey Young Believer, FCAB El Rio. 8pm, free.
Hold Steady, Loved Ones Mezzanine. 8pm, \$22.
Mad Deniz Grant and Green. 8:30pm, free.
Jay Reatard, Cheap Time, Rock N' Roll
Adventure Kids Independent. 9pm, \$12.
Shotgun Wedding Hip-Hop Symphony Bruno's. 10pm, \$6.
Super Vacations, Teeth Mountain, Gary War Hemlock Tavern. 9:30pm, \$6.

JAZZ/NEW MUSIC

Aaron Novik's Love Triangle Elementary School Climate Theater, 285 Ninth St; www.musicboxseries.com. 8pm, \$7-15.
Emily Bezar, Monica Pasqual Café Du Nord. 8pm, \$14.
Kurt Ribak Quartet Boom Boom Room. 9:30pm, \$5.
Kim Nalley Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Gina Napoli Simple Pleasures Café. 8pm, free.
Ricardo Scales Top of the Mark. 7pm, \$5.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.
Terrence Brewer Quartet Shanghai 1930. 7pm, free.
Vince Lateano Trio Savanna Jazz. 8pm, \$5.

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Black Summer of Doom and Fuzz

► **PREVIEW** One morning futzing around on Craigslist trying to avoid the addictive looky-loo temptation of “casual encounters,” I decided to waste time checking out what “musicians” were up to instead. I must’ve been directed there by a higher power, for I, curious, had clicked on a desperate request from a fan of seminal mid-1990s San Jose stoner-metal trio Sleep seeking any footage of their Sabbath-y riffage. Holy cannabis! I totally had some, buried amid S-M porn, scenes of teenage anarchy in *Over the Edge* (1979), and poignant Crass videos compiled into tripper montages my friend, who got kicked off Santa Cruz’s public access station, likes to craft.

We were back to the historic days of tape trading (though she and I both later remembered a little cheating trick called YouTube). But since crackly VHS renditions only satisfy so much, and since that quintessential band has moved on to debatably bigger and better musical mastery with zero hope of any reunion, it’s vital to find the real, live thing. Could fulfillment lie in this weekend’s Black Summer of Doom and Fuzz? Two days of 18 mostly East Bay bands, presented by Eric Hagan and Purple Astronaut Records, promises to at least acquaint you with the local scene’s offerings, and, at most, jumpstart devotion to yet another awesomely doomy, fuzzy ensemble. It’s high time I filled my summer stoner rock quota. Gorge on sustained power chords, languish in spacey amethyst tracers, float on a sea of Orange amplification. Ride the dragon!

Which reminds me, I have to get that tape back. **(Kat Renz)**

BLACK SUMMER OF DOOM AND FUZZ Sat/26 with Soul Broker, White Witch

Canyon, House of Broken Promises, HDR, and Scorched Earth Policy. Sun/27 with Butcher, Sludgebucket, BRNR, Greenhouse Effect, and Automatic Animal. See Web site for complete lineup. 3 p.m., \$10 per day. Stork Club, 2330 Telegraph, Oakl. (510) 444-6174, www.storkcluboakland.com

BAY AREA

“Jazzschool Tuesdays” Jupiter. 8pm, free.
Quake City Julie’s Coffee and Tea Garden, 1233 Park, Alameda; (510) 865-2365. 7pm, free.
 “Singers’ Open Mic with Kelly Park” Anna’s Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

► **Brazilbeat** Soundsystem, Nego Beto, DJs Mara and Sep Elbo Room. 9pm, \$7.
Shawn Colvin Yoshi’s SF. 8pm, \$30. Through July 30.
Jon McLaughlin, Jason Reeves Great American Music Hall. 8pm, \$16.
Vince Keehan and Friends Plough and Stars. 9pm, free.
 ► **Rocky Votolato, Owen, Piss Pissedofferson** Bottom of the Hill. 9pm, \$12.

BAY AREA

“Freight Open Mic” Freight and Salvage Coffee House. 8pm, \$5.50.
Hugh Masekela Yoshi’s. 8 and 10pm, \$22. Also July 30.
Motorcade Zydeco Ashkenaz. 8:30pm, \$10.

DANCE CLUBS

Argus Lounge 9pm-1:30am, free. DJs DsAssRass and Rob Metal spin metal, as you may well expect.

Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.

► **Drunken Monkey** Annie’s Social Club. 9pm-2am, free. Rock ‘n’ roll for inebriated primates like you.
 ► **Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet ‘60s soul 45s with DJ Lucky and friends.
Soul Afrique John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ RasCue and rotating residents Madison, Wizzkey, and Marcella.

BAY AREA

Flood Night Kingman’s Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.
Zero Worship Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freakbeat, garage, punk, and new wave. \$2 well drinks with valid student ID. **SFBG**



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FRIDAY NIGHTS

JULY 25

CELEBRATING CHIHULY

5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

VIEW the exhibition *Chihuly at the de Young* – an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition. See *Timothy Horn: Bitter Suite*, an exhibition that plays with sugar, scale and the legend of Alma Spreckels.

LISTEN to music by **Classical Revolution** featuring some of the most outstanding young classical musicians in the Bay Area.

CREATE chandeliers inspired by Dale Chihuly and Timothy Horn.

CELEBRATE at the closing reception for the July Artist-in-Residence: The Crucible.

@the de Young



Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

de Young

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

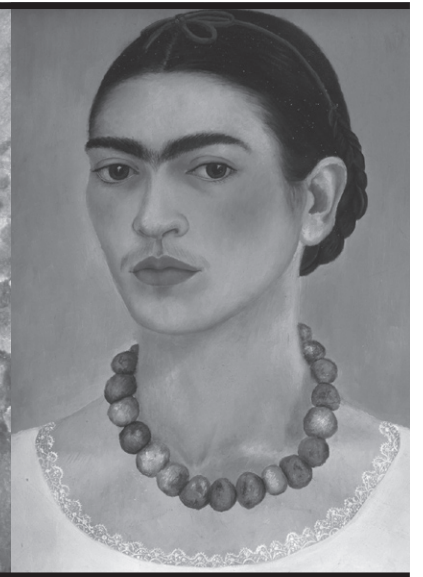


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visual art

Mondo Frida: SFMOMA's "Frida Kahlo" offers a glimpse at both the artist [right, Kahlo's *Self-Portrait with Necklace* (1933)] and her world [left, *Still Life: Pitahayas* (1938)].



Manufacturing Frida

To see 'Frida Kahlo' is to know her?

By Stacy Martin
✉ a&eletters@sfbg.com

REVIEW Though overshadowed during her lifetime by her famous muralist husband Diego Rivera, Frida Kahlo is one of many examples of driven artists who achieved their icon status posthumously. And, like other historical figures with life stories loaded with tragedy, Kahlo underwent her share of suffering, which makes for great book sales and dramatic film plots. But as anyone who knows a bit of her story beyond her groundbreaking art can attest, she handled the physical and emotional pain with flair: she was a modern, intelligent Mexican woman who, from the 1930s through early '50s, chose to flamboyantly dress herself in celebration of her cultural ancestry. She was exotic — even among her circles of culture vultures and political activists — and strikingly beautiful, so it's no wonder that nearly half of her paintings are self-portraits. One thinks she might have wowed herself. Nonetheless, the well-known photographers who caught her on film left more telling documents than her paintings — of someone who radiated charisma and soul.

Before we dismiss a round of would-be Fridamania as an attempt to generate even more profits from Kahlo reproductions on bags and T-shirts, we should remember why she was plucked from history. Currently on view at the San Francisco

Museum of Modern Art is the first major American exhibition of Kahlo's works in nearly 15 years. Last year, for the centennial of Kahlo's birth, the Palacio De Bellas Artes in Mexico City held a comprehensive show of her artistic accomplishments, along with personal photos and documents. Visitors to SFMOMA's "Frida Kahlo" — which was organized by the Walker Art Center in Minneapolis — will get a similar experience to the Mexican exhibition: beyond almost 50 Kahlo paintings, there is a trove of documents and photographs. Don't expect to see just the greatest hits, though those are present.

Strange still-lives — like the pile of bodylike root vegetables in *Still Life: Pitahayas* (1938) — are displayed alongside bizarre folkloric conglomerations of Aztec mythology, Mexican jungle life, and political figures merged with events from Kahlo's life. Her portrayals of other people are as mesmerizing as her self-portraits. *Portrait of Luther Burbank* (1931) presents the odd scene of the elder Burbank sprouting from the soil of a browned landscape. The area where his feet should be is a mass of roots growing into a decaying corpse. He holds a leafy tropical plant — a reference to his horticultural focus. Another compelling work rarely viewed outside of Japan's Nagoya City Art Museum is *Girl with Death Mask*, (1938) in which a skull-masked child in a

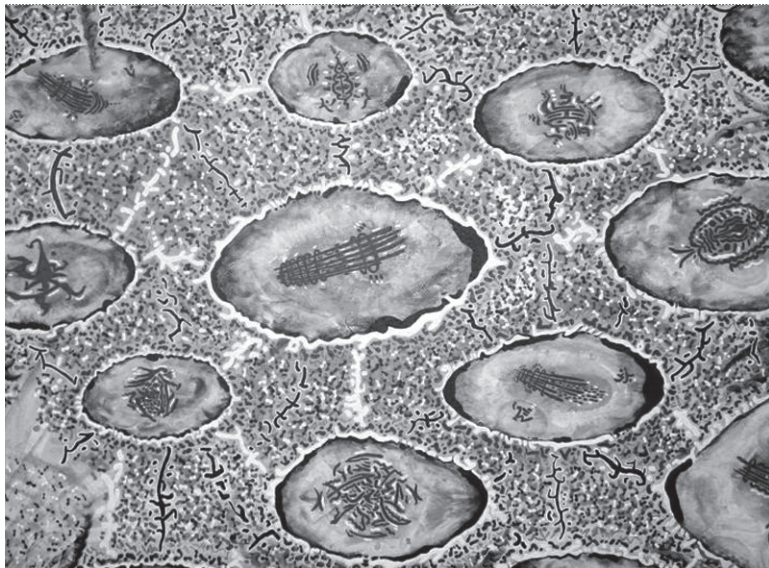
pink dress stands on a barren, sky-dominated expanse with a mask of a tongue-wagging monster at her feet.

When we enter the last rooms of the show, we are greeted with walls and display cases of family photographs, many with Kahlo's handwritten notes. Two photos of Rivera, from 1929 and 1940, have her lipstick kiss prints on the back, and several other images are marked with pencil or ballpoint doodles. These funny, poignant bits of reality were not meant for public consumption, and the fan is given a deeper view into the real person. Add the early color photos of Kahlo and a home movie of Kahlo and Rivera fawning over and goofing around with each other, and you could begin to think that you actually know her.

So when one views the photos of Kahlo in traction, her strained face attempting to smile, or the pre-tragic pregnancy photos, subjects explored repeatedly in her art suddenly become even more clearly felt. Icons rarely get to be real after their ascension: we don't want them to be mortal, perish, and take their magnetism away. When Kahlo died in 1954 at 47, a final diary entry read, "I hope the exit is joyful, and I hope to never return." Yet no one wants her to go. **SFBG**

FRIDA KAHLO

Through Sept. 28
Mon.–Tues. and Fri., 10 a.m.–5:45 p.m.;
Thurs. 10 a.m.–9:45 p.m.; Sat.–Sun.,
10 a.m.–7:45 p.m.
San Francisco Museum of Modern Art
151 Third St., SF
www.sfmoma.org



“Conflux Vignettes: Brian Lucas, Daniel Glendening, and Julie Oppermann”

» **REVIEW** Being unpatriotic, I spent the Fourth of July observing indoor fireworks at the opening of the group show, “Conflux Vignettes,” at Mama Buzz Café’s Buzz Gallery. I was lured in by poet-painter Brian Lucas, whose 2006 book, *Light House* (Meeting Eyes Bindery), is out of print but obtainable secondhand. Like his longer poems, which accumulate as aphoristic remarks, Lucas’ abstractions accrue in obsessively worked increments. Whereas in his earlier work these parts formed discrete centers of interest, his more recent paintings, like the acrylic *Correspondence*, reveal a more unified sense of composition, their lush brightness influenced by his six-year stay in Thailand, from 2001 to 2007. Lucas’ paintings have the complexity of the finest abstraction, with an illusion of depth hitherto unrealized, and suggest equally the cosmos and the lotus.

Also here are odd assemblages by Daniel Glendening, black mat-board cut-outs overlaid with rainbow-colored gouache and acrylic. The edges are shaped alternatively as pistols, cacti, and AK-47s. The most ambitious, *Mine Eyes Have Seen the Glory*, includes all three — its overall shape suggestive of the southwestern United States and a good metaphor for a country refusing gun control. Paper squares repeating the title are affixed by copper nails driven through the piece and into the wall. (If you buy the work, Glendening offers to come nail it to your wall at home.)

Rounding things out are large paper-on-canvas pieces by Julie Oppermann, executed in watercolor and acrylic, yet defying most viewers’ conceptions of watercolor. The concentric circles, overlaying each other yet slightly askew, create the moiré effect, hovering like a Duchamp rotorelief without the literal motion. *Tree-Cells*, a smaller series in mostly red shades of oil, resembles something like exploded alligators — in a good way. All in all, a well-curated grouping, indicating why the space has its buzz. (Garrett Caples)

CONFLUX VIGNETTES: BRIAN LUCAS, DANIEL GLENDENING, AND JULIE OPPERMANN

Through July 31. Mon.–Thurs., 7 a.m.–9 p.m.; Fri., 7 a.m.–10 p.m.; Sat., 8 a.m.–10 p.m.; Sun., 8 a.m.–9 p.m. Mama Buzz/Buzz Gallery, 2318 Telegraph, Oakl. (510) 465-4073, www.mamabuzzcafe.com

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). “**Frida Kahlo.**” Exhibition commemorating the 100th anniversary of the artist’s birth. Through Sept 28. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). “**Theory of Survival.**” Works about cultural identity, preservation, and representation by members of the Iranian and Iranian American

community. Through Aug 24. “**Ground Scores: Guided Tours of San Francisco Past and Personal.**” Interactive project offering tours and self-guided explorations of sites in and around San Francisco. Through Oct 18. “**Bay Area Now 5.**” Yerba Buena’s fifth triennial devoted to local artists including Ala Ebtekar, John Roloff, and Canan Tolon. Through Nov 16. “**Estacion Odesia.**” Works by Bay Area artists who are also musicians. Through Nov 16. Also at Queens Nails Annex gallery.

BAY AREA

Cantor Arts Center Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-8pm. “**Richard Diebenkorn, Artist, and Carey Stanton, Collector: Their Stanford Collection.**” Works by Richard Diebenkorn. Through Nov 9. “**Abstractions on Paper.**” Works on paper by Richard Diebenkorn. Through Nov 9. **Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. \$4, \$3 students and seniors. “**@60.art.israel.world.**” Recent work by more than 20 contemporary Israeli artists. Through Sun/27.

GALLERIES

OPENING

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. “In Retrospect,” paintings by Glenna Putt (reception Thurs/24, 6-7:30pm). July 24-Sept 6.

» **Jenkins Johnson Gallery** 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. “Celebrate Summer,” group show. July 24-Aug 31. “Beyond Representation,” group show. Through Aug 31.

Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. “Dirt Walls,” works by Caleb Duarte; “Forces of Nature,” group show (reception Sat/26, 4-6pm). July 26-Aug 30.

» **Queen’s Nails Annex Gallery** 3191 Mission; 648-4564. Fri-Sun, noon-6pm. “Estacion Odesia,” works by Bay Area artists who are also musicians. Showing concurrently at Yerba Buena Center for the Arts. July 25-Aug 30.

BAY AREA

» **Cricket Engine Gallery** 499 Embarcadero, bldg 3, Oakl; (510) 835-1920, www.cricketengine.org. Sat/26-Sun/27, noon-4pm; and by appt. “Bay Area Now and Later,” group show in response to YBCA’s “Bay Area Now 5” (reception Fri/25, 6-9pm). July 24-Aug 3.

Esteban Sabar Gallery 480 23rd St, Oakl; (510) 444-7411. Mon, Thurs-Fri, 11am-6pm; Sat-Sun, noon-6pm. “The Sacred Subjects,” works by Clay Cahoon, Hunter Mack, and Rocky Rische-Baird (reception Thurs/24, 5-9:30pm). July 24-Aug 25.

Historic Altemheim Partners 1720 MacArthur, Oakl; (510) 531-6389. “Artists in Residence,” works by residents of the Altemheim residence complex for seniors. Sun/27, 2-6pm. One day only.

» **Kala Art Institute** 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. “Residency Projects, Part 3,” works by Katsutoshi Yuasa and Richard T. Walker (reception Thurs/24, 6-8pm; artists’ talk Tues/29, 7pm). July 24-Aug 30.

Olive Hyde Art Gallery 123 Washington, Fremont; (510) 791-4357. Thurs-Sun, noon-5pm. “Timescapes: Three Discreet Chronicles,” works by Christopher Allen, Helene Fischman, and Cybele Gerachis (reception Aug 3, 1-4pm). July 25-Aug 23.

ONGOING

Academy of Art University Galleries 625 Sutter; 274-2229. Mon-Fri, 8am-5pm; Sat, 10am-5pm. Paintings by Jean Elston and photographs by Debbie Nguyen. Through June 30. 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Group show by the Society of Western Artists. Through Sun/27.

Andrea Schwartz Gallery 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. New works by Tina Vietmeier and Catherine Dudley. Through Sat/26.

Big Umbrella Studios 906 1/2 Divisadero; 359-9211. Daily, 2-8pm. Group show by the gallery’s 20 members, featuring paintings by Kat Horn. Through Aug 12.

» **Braunstein/Quay Gallery** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm.

“You Can’t Make Them Stay,” works by Michael McConnell; “Catcher,” works by Aaron Petersen. Through Sat/26.

Caldwell Snyder 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. “New Acquisitions,” large-scale mixed-media collages by Greg Miller. Through July 30.

Chandler Fine Art 170 Minna; 546-1113. Mon-Fri, 9am-6pm; Sat, 10am-5pm. New paintings by Margaret Fitzgerald and ceramic vessels by Ediko Holman. Through July 30.

City Art Cooperative Gallery 828 Valencia; 970-9900. Wed-Sun, noon-9pm. “Travel,” group show devoted to the theme of travelling. Through Sat/26.

Collectively Grasp 850 Greenwich; 673-3744. Wed, noon-6pm. “Ring of Fire: Gilded Masi,” mixed media works by Joel Hoyer. Through Sat/26.

» **DesignGuild SF Gallery** 427 Bryant; 777-0920. Wed-Sat, noon-6pm. “Americana,” group photography show. Through Aug 8. **871 Fine Arts** 49 Geary, suite 235; 543-5155. Tues-Sat, 10:30am-5:30pm. “Works from the 1940s to the 1960s,” works by Edward C. Corbett. Through Aug 30.

Electric Works 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm.

“One Earth — Punball,” works by William T. Wiley, including a reconfigured Gottlieb pin-ball machine (closing party Sat/26, 6-10pm). Through Sat/26.

» **Elins Eagles-Smith Gallery** 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Dialogue China Part I: Contemporary Chinese Paintings, Sculpture, and Works on Paper,” by Chen Wenling, Liu Hong, Lu Peng, the Luo Brothers, Suo Tan, Yu Fan, and Zhang Xiaogang. Through Aug 30.

Fecal Face Dot Gallery 66 Gough; www.fecalface.com/gallery. Wed, 3-8pm; Sun, noon-6pm. “The Benefit Show,” group show benefiting www.fecalface.com. Through Thurs/24.

Femina Potens Gallery 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. “Social Conditioning,” mixed media works, paintings, and installations by Lisandro Perez, Chrystal Powell, Tone Rawlings, and Sydney Brown Tarman. Through Sun/27.

Geras-Tousignant Gallery 437 Pacific; 986-1647. Mon-Fri, 11am-6pm; Sat-Sun, by appt. “Group Show 08,” works by gallery artists. Through Fri/25.

Gregory Lind Gallery 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm. “Road Works,” paintings by Karla Wozniak. Through Mon/28. “3,” works by Ernesto Burgos, Kyle Ransom, and Derrick Snodgrass. Through Aug 16.

Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings by Jeffrey Ripple; “New Selections,” group show. Through Aug 30.

» **Haines Gallery** 49 Geary, fifth floor; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. “Material Terrain,” group show. Through Aug 23.

Hyde St. Gallery 1987 Hyde; 359-9800. Tues-Fri, 4-10pm; Sat, 3-10pm; Sun, 3-9pm. Paintings by Patrick Madden. Through Aug 14.

» **Jack Hanley Gallery** 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. “The Elliptical Good-Kind,” works by Michelle Blade; works by Maria Antelman and Tamar Halpern. Through Aug 8.

» **John Berggruen Gallery** 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. “Summer in the City 2008,” group show. Through Aug 31.

John Pence Gallery 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. Recent oil paintings and drawings by Zack Zdrle. Through Sat/26.

Little Tree Gallery 3412 22nd St; 643-4929, www.littletreegallery.com. Thurs, 3-8pm; Fri-Sat, noon-8pm; Sun, noon-6pm. “Inside of,” works by Sehwon Min. Through Aug 2.

» **Magnet** 4122 18th St; www.magnetsf.org. Tues, 11am-6pm; Wed-Fri, 2-9pm; Sat, 11am-6pm. “BLUSH: Wall to Wall,” paintings and ceramic plates by Virginia Trembles. Through July 31.

Meridian Gallery 535 Powell; 398-7229. Tues-Sat, 11am-5pm. Paintings, drawings, and photographs by Kevan Jensen; sculptures and works on paper by Bruce Hasson. Through Sat/26.

» **Million Fishes** 2501 Bryant; (510) 593-7139. Sat-Sun, 1-4pm; and by appt. “Resonance,” sound installation by Alex Potts featuring a canopy of 100 naturally resonant gourd speakers used to amplify ambient music. Through July 30.

Mission Cultural Center for Latino Arts 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. “Beyond Borders,” photography, videos, and music by immigrant youth. Through Fri/25.

» **Modernism** 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. “Then and Now,” works by Valentin Popov. Through Aug 30.

Muddy’s Coffee House 1304 Valencia; 647-7994. Mon-Thurs, 6am-11pm; Fri-Sat, 6am-midnight; Sun, 7am-11pm. “The Wonder Girls of Alexandria,” collages and cut-outs by Sarah Beth Goncarova and Molly McIntyre. Through Aug 3.

Park Life 220 Clement; 386-7275. Daily, 11am-8pm. New paintings by Ben Gabbard and Holly Williams. Through Aug 17.

» **Presidio Officers’ Club Exhibition Hall** 50 Moraga; 561-5500, www.presidio.gov. Wed-Sun, 11am-5pm. “145 Years of Red Cross Photography: A Memory of Humanity,” archival photographs from the Red Cross and Red Crescent Museum in Geneva. Through Aug 17.

» **Receiver Gallery** 1415 Valencia; 550-RCVR. Mon-Sat, 11am-6pm; and by appt. “Return to Innocence,” works by Matt Furie and Jay Howell. Through Fri/25.

Robert Tat Gallery 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. “A Summer

Salon,” group photography show. Through Sat/26.

» **Root Division** 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. “Insider/Outsider,” group show of works by first- or second-generation immigrants from 13 ancestries. Through Tues/29.

San Francisco Exposure Gallery 801 Howard; www.exposure.org. Sat, noon-5pm. “Ambiguous Times: American Street Photography 1997-2008,” photographs by Christina Koci Hernandez. Through Aug 30.

San Francisco Museum of Modern Art Artists Gallery Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. “Summer Selections,” works by Deborah Barrett, Arminée Chahbazian, Barbara J. Morris, Julie McNeil, Gail Chadell Nanao, and Ama Torrance. Through July 30.

Southern Exposure 417 14th St; 863-2141. Tues-Sat, 3-6pm. “I Am Who I Am,” works by young SF artists. Through Sat/26.

Triangle Gallery 47 Kearny, fifth floor; 392-1686. Tues-Sat, 11am-5pm. “100 Years of Chinese Art at the Triangle Gallery,” retrospective curated by Wylie Wong and Jack Van Hiele. Through Sat/26.

Velvet da Vinci 2015 Polk; 441-0109. Tues-Sat, noon-6pm; Sun, noon-4pm. Baskets, jewelry, and an installation by Anna S. King. Through Sun/27.

Venus Gallery 627 Cortland; 829-8465. Tues-Sat, 3-9pm; Sun, noon-6pm. “Nature Would Never Do Anything Like That,” paintings by Adele Louise Shaw. Through Sun/27.

View 155 155 Grove; 554-6080. Daily, 24 hours. “Sometimes You Need a Hole,” installation by Jacqueline Gordon. Through Aug 23. **Zinc Details** 2410 California; 776-2100. Mon-Sat, 11am-7pm; Sun, noon-6pm. “Ghost Imprints,” paintings by Kelly DeFayette. Through Aug 31.

BAY AREA

» **Berkeley Art Center** 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. “ART/FACTS,” works by Mary Black, Kirk Crippens, and Linda Race (artists’ talk Wed/23, 7pm). Through Aug 17.

Dominican School of Philosophy and Theology 2301 Vine, Berk; (888) 450-3778. Mon-Fri, 9am-4:30pm. Paintings by Larry Melnick. Through Tues/29.

Front Gallery 35 Grand, Oakl; (510) 444-1900. Tues-Wed, 11am-5pm; Fri, 1-6pm (first Fri, 1-10pm); Sat, 1-4pm. “Myths and Dreams,” works by Alexandra Blum, Ana Hurk, and Calixto Robles. Through Fri/25.

Gallery Route One 11101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed-Sun, 11am-5pm. “GRO Members Exhibition,” group show celebrating Gallery Route One’s 25th anniversary. Through Sun/27.

» **Mercury 20 Gallery** 25 Grand, Oakl; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. “Misremembering You,” paintings and sculptures by Chela Fielding; “Fields of Disturbance,” paintings by Joan Weiss. Through Sat/26.

» **Richmond Art Center** 2540 Barrett, Richmond; (510) 620-6772. Tues-Sun, noon-5pm. “973 Possibilities and How to Make Sense of It?,” group show of collaborative artworks created by students living in an art commune. Through Sat/26.

Robert Allen Fine Art 301 Caledonia, Sausalito; 331-2800. Mon-Fri, 10am-5pm. “In Good Time,” mixed-media works on paper and panel by Aleah Koury. Through Fri/25.

San Pablo Arts Gallery San Pablo Civic Center, 18381 San Pablo, San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. “Respect Your Elders,” paintings and pastels by Jim Bloom, Mary Frances Crabtree, Maurice Doherty, Dennis Kwan, and Osamu Wakugami (reception Sat/26, 1-3pm). Through Sun/27.

Shibumi Gallery 1402 Fifth St, Berk; (510) 528-7736. Sat, noon-6pm; Sun, noon-5pm; and by appt. “Childlike-Curious-Complex-Immoral,” drawings, paintings, prints, and sculptures by Sherry Olsen. Through Sun/27.

Swarm Gallery 560 Second St, Oakl; www.swarmstudios.net. Tues-Sun, noon-6pm; and by appt. Group show of recent works by Mills College MFA graduates; “Display/Dispense,” installation by Trisha Grover; “Junction,” works by Michael Hall and Ethan Worden. Through Sun/27.

» **21 Grand** 416 25th St, Oakl; (510) 444-7263. Thurs, 4-8pm; Fri, 4-6pm; Sat-Sun, 1-6pm. “Life’s Tantric Life Triangles,” video installation by Jessica Gomula (closing reception Sun/27, 3pm). Through Sun/27. **SFBG**

PROMO SEXUAL



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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN STAGE

stage

A history of violence: actors Michael Vega, Chris Libby, Kevin Clarke, and Jeanette Harrison interpret California's bloody past in *Ishi: The Last of the Yahi*.

PHOTOS BY JUDI PRICE



Between two worlds and then some

Ishi: The Last of the Yahi traces history
real and imagined

By Robert Avila
✉ a&eletters@sfbg.com

There have been books, documentaries, feature films, and more than one play about Ishi, the last “wild” California Indian who emerged from the hills of northern California in 1911 and became friend and subject of renowned Berkeley anthropologist Alfred Kroeber and his colleagues. Purportedly the sole surviving member of the Yahi tribe — just one of many indigenous groups decimated by white settlers’ diseases as well as the state-sanctioned genocidal violence against California’s native populations in the late 19th century — Ishi succumbed after five years in San Francisco to the white man’s disease of tuberculosis, only to rise again years later (thanks in part to a famous biography written by Kroeber’s second wife, Theodora) as a symbol of new age spiritualism and the elevation of naturalism as ennobling.

Ishi has been the subject of many stories, then, though none necessarily entirely or even remotely his own.

Ishi: The Last of the Yahi — Bay Area playwright and Theatre Rhinoceros artistic director John Fisher’s own foray into the history, legend, and meaning of Ishi — takes the idea of the native Californian’s true story as its supple (if somewhat overworked) premise, boldly mixing fact and fiction as well as contemporary and early 20th-century mores to tell a tale of deeply rooted systemic violence that, among other things, links the production of scientific knowledge and the construction of difference (especially racial and sexual difference) to the all-out homicidal impulses of a colonial system of conquest.

This bracing scope, however, is only fitfully fulfilled by the play’s uneven characterization and somewhat tortuous plot, which attempts to ground the play’s more abstract and polemical aspects in a set of human relationships that reverberate across the cultural gulf separating Ishi from his white hosts. Bounding across roughly 150 years, three cities, and two continents, *Ishi* throws up promising ideas throughout,

but ends by being too disjointed and dramatically hit-and-miss to adequately sustain them.

The play brackets the principal action, set between 1911 and 1916, with an academic job talk and a university undergraduate course dealing with the history and implications of Ishi’s story, interspersed with loud and violent scenes of bounty hunters running down Ishi’s relatives. Alfred Kroeber (Kevin Clarke), and colleagues Thomas Waterman (Aaron Martinsen) and Dr. Saxton Pope (Matt Weimer), meanwhile, move effortlessly between the early 20th century and the contemporary setting, in which terms like “postcolonial multiculturalism” are confidently bandied about.

Our first glimpse of Kroeber is of a highly ambitious man courting the favor of a rich benefactress — Phoebe Apperson Hearst (Kathryn Wood) — to secure the necessary funds for a world-class anthropology museum. He is also a loving husband whose wife, Henrietta (Jeanette Harrison), is slowly dying of TB. Here, Henrietta is supposedly the daughter of Kroeber’s renowned former teacher, Franz Boas, a problematic father figure Kroeber has broken with. These connections will find echoes in the relationships in Ishi’s own family. The deal brokered between Kroeber and Hearst, meanwhile, ends up turning on Kroeber’s

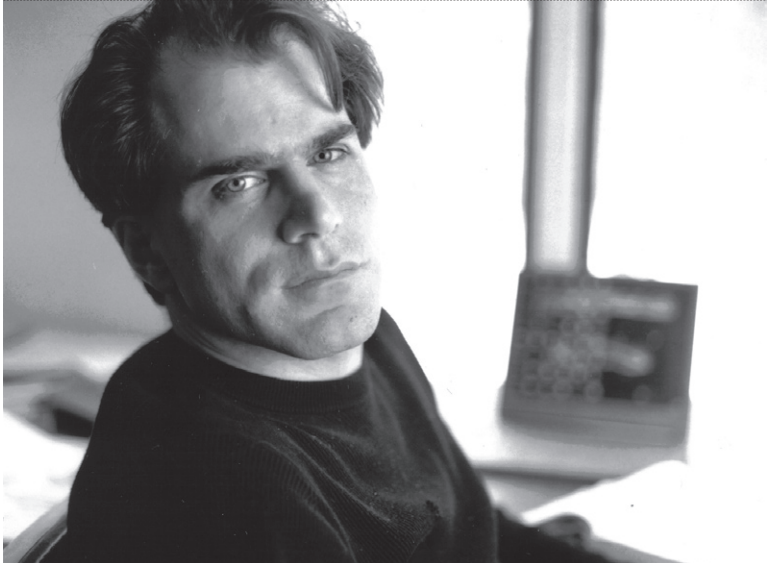
success in extracting the personal history of the last Yahi, who has just been discovered half-starved and rummaging for scraps in Oroville.

Played with an air of abiding confidence, subdued sorrow, and quiet humor by Michael Vega, Fisher’s Ishi must negotiate a world in which everyone wants a figurative or literal piece of him but where human sympathy and the growing bonds of friendship have their own pull, bidding him to reveal more of himself. Solidly crafted performances from Clarke and Harrison help anchor the drama in the complexity and heartache of the death-shrouded Kroeber marriage. Martinsen is a persuasive and sympathetic Waterman, while Wood’s turn as a jocular and surprisingly ribald Hearst lends further pluck to an otherwise uneven cast. But at more than three hours, including back-to-back addresses from three characters driving home a moral-laden and convoluted conclusion, there is a leaner play waiting to come out here. **SFBG**

ISHI: THE LAST OF THE YAHİ

Wed/23–Sat/26, 8 p.m.
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2008 Bay Area Playwrights Festival

» **PREVIEW** Even 32 years after the Playwrights Foundation chose a young Sam Shepard for its first Bay Area Playwrights Festival in 1976, the annual celebration of the script still runs below the radar of the larger local theater-going audience. Perhaps that's because most fans of the stage want to see a full production — with costumes, sets, and lighting design — rather than the bare-bones staged readings at the festival. Over the decades, the event has played an important role in keeping stages across the country full of vital new works and aiding the budding careers of now-established playwrights such as Pulitzer Prize–winner Nilo Cruz and Liz Duffy Adams, who won critical acclaim with 2002's *Dog Act*. (SF's Crowded Fire is currently premiering her latest, *The Listener*). Venture off to Fort Mason during the 10-day festival and you can check out the up-and-coming talent. Of particular interest to conspiracy theorists will be Dominic Orlando's *Danny Casolaro Died for You*. In the thriller, the writer attempts to suss out the circumstances of his brother's death. A freelance journalist, Casolaro was found dead in a hotel room in 1991 while investigating labyrinthine connections between spy software company Inslaw, US and Israeli governments, and various Islamic organizations. Marcus Gardley is another promising writer worth getting a peek at. The Yalie who made a name for himself here with the East Bay historical drama *Love Is a Dream House in Lorin* brings a new work, *every tongue must confess*, about the burning of black Baptist churches in a small Alabama town during the late 1990s. Proving that there is an art to the reading of the play, popular Bay Area director Amy Glazer takes on *Whisper from the Book of Etiquette*, Claire Chafee's look into the dynamics of wooing surrogate mothers. **(Deborah Giattina)**

2008 BAY AREA PLAYWRIGHTS FESTIVAL July 25–Aug 3. See Web site for details. Magic Theatre, Fort Mason Center, Marina and Buchanan, SF. \$15–\$25. (415) 626-0453, ext. 105, www.playwrightsfoundation.org

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings.

THEATER

OPENING

Getting in on the Ground Floor and Staying There Center for Sex and Culture, 1519 Mission, SF. \$12-14. Opens Thurs/24, 8pm. Runs Thurs-Sat, 8pm. Through Aug 2. Local comedians, writers, and performers Tara Jepsen and Beth Lisick celebrate 10 years of collaboration in this show recounting their many escapades in making art together.

BAY AREA
Midsummer/4 Berkeley City Club, 2315 Durant, Berk.; (510) 558-1381, www.central-works.org. \$14-25 sliding scale. Previews Fri/25, 8pm. Opens Sat/26, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through Aug 24. Gary Graves and the Central Works crew mount their latest collaboratively written play, an escapist comedy inspired by the Bard.

Runs Fri-Sat, 8pm; Sun, 2pm. Through Aug 10. With accompaniment from Joe Collins, Ms. Champagne brings her trademark voice to interpret songs popularized by Springfield. **Buried Child** Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. \$20-30. Christian Phillips and Jennifer Welch direct Sam Shepard's 1979 Pulitzer Prize–winning play.

Cabaret SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$40-50. Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 20. Bill English directs the musical centered on the denizens and performers of the Kit Kat Club in Weimar-era Berlin.

A Chorus Line Curran Theatre, 445 Geary; www.shnsf.com. Wed/23-Sat/26, 8pm (also Wed and Sat, 2pm); Sun/27, 2pm. Mario Lopez plays the director, Zach, in a new touring production of the 1975 musical about a Broadway show audition.

The Drowsy Chaperone Orpheum Theatre, 1192 Market; 512-7770, www.shnsf.com. \$30-99. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Aug 17. The Best of Broadway production of the 2006 multi-Tony winner harkens back to the golden age of musical comedy.

Fool for Love Actors Theatre of San Francisco, 855 Bush; 345-1287, www.actorstheatresf.org. \$20-30 (\$15 for pre-views, \$35 for opening). Previews Thurs/17, 8pm. Opens Fri/18, 8 and 10pm. Runs Thurs-Sat, 8pm (also Fri-Sat, 10pm). Through Sept 6. Sam Shepard's torrid love story set the standard for many a lonely highway motel-room drama to come.

Ishi: The Last of the Yah Theatre Rhinoceros, 2926 16th St., 552-4100, ext. 104, www.therhino.org. \$15-35. Wed/23-Sat/26, 8pm; Sun/27, 3pm. John Fisher, executive director of the Rhino, traces the history of San Francisco through the story of a native living in the California wilderness.

Killing My Lobster Springs Forward, Falls Back Dance Mission, 3316 24th St., www.killingmylobster.com. \$15-20. Thurs/24-Fri/25, 8pm; Sat/26-Sun/27, 7pm (also Sat, 10pm). The KML crew goes back to the future in a series of time-traveling comedic skits.

Last Voyage of the Omega Stage Werx, 533 Sutter; 385-6296, www.knifebeatsfinger.com. \$12. Fri-Sat, 10pm. Through Aug 8. Cell phone users on Twitter help control the show in Sean Kelly's sci-fi comedy about stranded space travelers.

The Listener Traveling Jewish Theatre, 470 Florida; www.crowdedfire.org. 433-1235. \$25. Thurs-Sun, 8pm; Sun, 5pm. Through Aug 3. Earth is a trash dump, long ago abandoned by human beings for parts extraterrestrial. No Pixar vision, Junk City (as the sculpted streets and dwellings of postapocalyptic debris are collectively known) is the darker, slightly creepier version you'd expect from the scathing word-drunk pen of New York playwright Liz Duffy Adams (*Dog Act*; *One Big Lie*). It's also a world inhabited by a few remaining earthlings, whose ancestors were left behind like so much detritus after the great plague of 2009. Now, from humanity's current perch on Nerth, or New Earth — a.k.a. the Moon — comes would-be rescuer John (Cole Alexander Smith), who's immediately snatched up by professional junk scavengers ("finders") Smak (Michael Moran) and Jelly (Rami Margron) and hauled for evaluation to Junk City leaders Listener (Juliet Tanner) and Namer (Lawrence Radecker). Listener — broadcasting an incessant radio call to any other human beings who might remain on earth in hopes of refashioning an earthly paradise — takes a furtive interest in the captive, while Namer, high priest of the Tech, senses the threat John poses to his own desires and power. In its apt if earnest vision of an abused secondhand world, *The Listener* (in a sleek but sometimes gratefully repetitive and drawn-out world premiere by Crowded Fire) feels a bit derivative itself, namely of *Dog Act*, though without the same dramatic complexity or verbal dexterity. (Avila)

Lorca Summer Festival Intersection for the Arts, 446 Valencia; 515-0851, www.theintersection.org, www.pangstheater.com. \$12-25 sliding scale. Fri-Sat, 8pm. Through Aug 2. Pangs Theater Ensemble performs Spanish playwright Federico Garcia Lorca's rural trilogy over three weekends beginning with *Blood Wedding*, followed by *Yerma* and *The House of Bernarda Alba*.

Misery Eureka Theatre, 215 Jackson; www.miserytheshow.com. \$25-30. Thurs-Sat, 8pm. Through Aug 16. A novelist is at the mercy of

his greatest fan when she rescues him from a car crash in this Stephen King drama.

A New Brain: A Musical Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.custommade.org. \$20-30. Wed-Sat, 8pm. Through Aug 9. The small but by now firmly established Custom Made Theatre Company tends to do well at the art of the no-budget musical. While CMTC's latest isn't quite the smart black-comic treat that last year's *Assassins* was, the company applies nearly as much spirit and care to composer-lyricist William (*The 25th Annual Putnam County Spelling Bee*) Finn's sweetly fun if decidedly unheedy *A New Brain*. A modestly irreverent, mildly humorous, moderately heart-tugging, and shamelessly cute autobiographical work (with book co-authored by James Lapine), the show concerns a frustrated composer-lyricist named Gordon (Benjamin Pither) harried by a maddening deadline to complete a song for his tyrannical boss — the frog-suited "aquatic and psychotic" kid-show host Mr. Bungee (an amusingly dyspeptic Richard Wenzel). One day at lunch, Gordon pitches headlong into his pasta primavera and winds up scheduled for brain surgery. There, surrounded by loved ones like mom (Pat Christenson) and goy "I'd Rather Be Sailing" boyfriend Roger (Cameron Weston), and ever-haunted by the spongy-headed Bungee, Gordon naturally finds the meaning of life, in musical terms. With musical director Rona Siddiqui's piano accompaniment invitingly center stage, director Brian Katz and likeable cast wisely forego intermission and go for pep (further supported by Katie Kimball's lively choreography) in what is ultimately slight semicatchy existential fare. (Avila)

Oh My Godmother! Zeum Theater, 221 Fourth St., 867-3911, 1-800-838-3006, www.ohmy-godmother.com. \$25-30 (\$20 for previews). Thurs-Sat, 8pm; Sun, 3pm. Through Aug 31. Eager performances, lively choreography, and some in-joke SF humor help give Ron Lytle's 2005 "Cinderella-is-a-fella" musical comedy, set in the Castro, a reasonably smooth San Francisco landing. But the show, spotted with capable if usually underwhelming songs, is ultimately as thin as the Beach Blanket fare it probably has its eye on, without the same heft in showmanship and with a tad less finesse. Albert (an amiable Brandon Finch) is a young gay man burdened by his homophobic stepmother (Jenifer Tice) and stepisters (Julia Etzel and Lisa Otterstetter) — cartoon females who become the principle vehicles for a small but persistent streak of misogynist humor. When "CinderAlbert" (as they mockingly call him) falls literally for the neighborhood's hot and rich young Prince (Kyle Payne), Albert turns to his male godmother (Scott Phillips) for advice. Meanwhile, Albert's attempt to escape further embarrassment by dressing in drag only makes the lovestruck Prince doubt his own sexual preference, to the horror of his parents (John Erreca and Steve Yates), a gay couple more than a little reminiscent of the Robin Williams–Nathan Lane pairing in *The Birdcage*. It all works out as it must, if not quite fast enough. (Avila)

Not a Genuine Black Man Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$25-50, sliding scale. Thurs/24-Fri/25, 8pm; Sat/26, 5pm. Brian Copeland returns to the Marsh for a limited engagement run of his solo show based on growing up black in San Leandro during the '70s.

Pandora Experiment Exit Stage Left, 156 Eddy; www.theexit.org. Fri-Sat, 8pm. Through Aug 16. For the fourth time now writer-performer Christian Cagigal again appears at the Exit for an intimate evening of theater magic — or is it magic theater? — set among the homey detritus of what seems a vaguely spooky den (pleasingly arranged and lit by Amanda Ortmyer). Music boxes, small and delicately embroidered pouches, tiny toy cars that run (or stop, anyway) on their own power, and a hauntingly poised antique porcelain doll in a rocker are a few of the more prominent fixtures in Cagigal's shop of wonders. He presents them with a genial mixture of suave assurance and giddy excitement, as if some attention-hungry, Ritalin-ready inner child were due at any moment to burst through the showman's dapper demeanor. Cagigal's feats of prestidigitation and mind reading — dastardly clever in conception and confoundingly smooth in execution — keep his audience riveted and actively engaged for two 45-minute acts. As an attempt to blend the interactive ceremonies of the traditional magic act with the full range of theatrical performance, however, *The Pandora Experiment* is an admirable

trial case that never coheres. Only at the end, when we learn something of the fascinating genealogy of the performer and the intriguing items arrayed in the room, does the potential for a séancelike meld of dramatic circumstance and expert conjuring make its presence convincingly felt. (Avila)

Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

Private Eyes EXIT Theatre, 156 Eddy; 1-800-838-3006, www.brownpapertickets.com. Call for prices. Thurs/24-Sat/26, 8pm (also Sat, 2pm). Somebody in Steven Dietz's *Private Eyes* has a problem with the truth, but it would be unfair to tell you who since finding out is half the fun of this 1996 play about trust, suspicion, and betrayal among lovers (a venerable theme, to be sure, and a veritable subspecialty of this particular American playwright). Suffice it to say, then, that all is not as it seems when husband-and-wife acting team Matthew (a likeable Jason Jeremy) and Lisa (a gradually potent Sarah Meyeroff) begin rehearsing a new play under the direction of a handsome Brit (a solid Aaron Murphy) with a barely concealed fixation on his leading lady. By the time a mysterious woman in dark glasses (a sharp and magnetic Holly Silk) appears with a purse full of airline wine — not to mention a two-timing shrink named, unlikely enough, Frank (a gracefully comic Richard Ryan) — the layers of deceit have already been shuffled and reshuffled several times over. Directed with requisite snap by Stephen Drewes, Spare Stage mounts an indeed spare but worthy production of an enjoyable play whose theme and Chinese-box structure, while never quite cutting to the bone, effectively cross Harold Pinter's *Betrayal* with Tom Stoppard's *The Real Thing*. (Avila)

Skittish Stage Werx, 533 Sutter; (510) 787-2706, www.skittishcompany.com. \$15-20. Fri-Sat, 8pm. Through Aug 31. The Skittish Company presents an evening of six comedies for two actors.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Tartuffe Burial Clay Theatre, 762 Fulton; 1-800-838-3006, www.african-americanshakes.org. \$20-25. Fri-Sat, 8pm; Sun, 3pm. Through Aug 3. The African American Shakespeare Company stages noted screenwriter Charles Edward Pogue's adaptation of Molière's domestic comedy.

Theater of the Ridiculous Revival Hypnodrome, 575 Tenth St.; 377-4202, 1-800-838-3006, www.thrillpeddlers.com. \$10-69. Wed, showtimes vary; Fri-Sat, 8pm; Sun, 3 and 6pm. Through Aug 16. Stage-blood champs the Thrillpeddlers present three high-camp programs in repertory: "White-Hot and Warped" multimedia night (Wed); Charles Busch's *Theodora, She-Bitch of Byzantium* (Fri-Sat); and Charles Ludlam's *Jack and the Beanstalk* (Sun). In Charles Busch's slaughterhouse of a second play (his 1984 follow-up to *Vampire Lesbians of Sodom*), a rousing carousel of carousing and scheming at the court of Byzantium, where intrigues revolve around a titular heroine whose initial entrance is both unaccountably late and predictably fabulous. Director Russell Blackwood's evergame cast is uneven but has its brightest spots in the crucial places, beginning with Jef Valentine's vivacious drag "queen" Theodora, a prostitute-turned-pent-up empress and misunderstood misanthrope with a great pair of gams, who in desperation (and a camp form of Shakespearean hyperreality) disguises herself as a boy to visit her old friend, the gypsy queen Fata Morgana (an equally sharp Eric Tyson Wertz), for help with her loveless marriage to the emperor Justinian (RJ Owens) — a royal pain in the ass to all, not least to love slave Toso (T.J. Buswell), object of Justinian's un-Zen and unwanted arrangements of peacock feathers. A plot or two later, this evergreen one-act "tragedy" ends all red in the obligatory bloodbath, before the colorful evening continues with a reasonably diverting Hypnodrome floorshow known as "The Blue Hour." (Avila)

Tea 'N Crisp SF Playhouse, 533 Sutter; 677-9596. \$20-26. Sun, 2:30pm. Through Aug 31. Richard Louis James celebrates the life of Quentin Crisp with his solo show based on the

CONTINUES ON PAGE 48 »

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gay British author's writings and public quips.

» The W. Kamau Bell Curve

Shelton Theatre, 533 Sutter; brownpapertickets.com. \$20. Thurs, 8pm. Through July 31. Just

when you thought identity politics were passé,

along comes the 2008 Democratic Party presidential primary, forcing us all to endure

many a tired stereotype that should have died

out with the advent of the disco era. Luckily,

we have W. Kamau Bell to help us recover

from the trauma while guiding us safely away

from the precipice of other bad habits. In this

90-minute show, the longtime solo performer

and half of the comedy duo Siskel and Negro

breaks down the problems with PC terminology,

while coming up with a few absurd ones

of his own. With today's headlines providing

him new material, Bell constantly updates

the show, optimizing it for multiple viewings.

We also get the back story on how Bell was

raised by a single mom with a PhD instead of,

as you might now be wondering, a rap sheet,

and how early childhood experiences with skin-color

bias shaped his future outlook. Along the way,

Bell flows easily from biting to charming, pen-

sive to goofy. Through studying martial arts,

dating white women, getting a fancy salon

haircut, and living in San Francisco, Bell comes

to realize there are really only two kinds of

people in this world. I was glad to find out that

he and I are the same kind. (Giattina)

What Mama Said about "Down There" Our

Little Theater, 287 Ellis; 928-4060, www.cel-

ebtrateclitoris.com. \$15-25. Thurs-Sat, 8pm.

Ongoing. Sia Amma performs her solo show

about the problems moms have talking to

their daughters about sex.

What You Will American Conservatory

Theater, 415 Geary; 749-2228, www.act-

sf.org. \$29-85 Opens Wed/23, 8pm. Runs

Tues, 7pm; Wed-Sat, 8pm (also Sat, 3pm

— except Aug 8, 6 and 9pm); Sun, 3 and 7pm.

Additional matinee Aug 6, 2pm. Through Aug

9. Roger Rees performs his solo show, which

recounts the longtime actors fun and foibles

performing Shakespearean classics.

BAY AREA

Amadeus Forest Meadows Amphitheatre,

Dominican University of California, 1475

Grand, San Rafael; 499-4488, www.marin-

shakespeare.org. \$15-30. Fri, 8pm; Sat-Sun,

4pm. Through Aug 24. See Web site for

exact schedule. Peter Shaffer's play about

the composer runs in repertory with William

Shakespeare's *The Winter's Tale*.

An Ideal Husband Bruns Amphitheater, 100

Gateway Blvd, Orinda; (510) 548-9933, www.

calshakes.org. \$32-62. Wed/23-Thurs/24,

7:30pm; Fri/25-Sat/26, 8pm (also Sat, 2pm);

Sun/27, 4pm. California Shakespeare Theater

puts on the Oscar Wilde political comedy.

Doubt, a Parable Lucie Stern Theatre, 1305

Middlefield Rd, Mountain View; (650) 903-

6000, www.theatreworks.org. \$26-64. Tues-

Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm);

Sun 2 and 7pm. Through Aug 10. Amidst the

denouement of the Catholic Church, John

Patrick Shanley's 2005 drama takes a look at

what happens when suspicions of priest mis-

conduct are called into question.

Kiss Me Kate Contra Costa Civic Theatre, 951

Pomona, El Cerrito; (510) 524-9132, www.

ccct.org. \$15-24. Fri-Sat, 8pm; Sun, 2pm.

Through Aug 3. This greenroom comedy about

a musical production of *Taming of the Shrew*

won the first Tony awarded for Best Musical

in 1949.

The Matchmaker Live Oak Theatre, 1301

Shattuck, Berk; (510) 649-5999, www.aeof-

berkeley.org. \$10-12. Fri-Sat, 8pm. Additional

show Aug 14, 8pm. Through Aug 16. Actors

Ensemble Berkeley take on the 1955 farce

of Thornton Wilder, graduate of Berkeley

High Class of 1915 and author of the Pulitzer

Prize-winning play *Our Town*.

The Merry Wives of Windsor Berkeley Art

Center, 1275 Walnut, Berk; (510) 276-3871,

www.brownpapertickets.com. \$12-17.

Thurs-Sat. Through Aug 9. Call for times.

Subterranean Shakespeare brings Vaudevilian

clown humor to Shakespeare's comedy in a

production directed by Katja Rivera.

The Winter's Tale Forest Meadows

Amphitheatre, Dominican University of

California, 1475 Grand, San Rafael; 499-4488,

www.marinshakespeare.org. See Web site for

exact schedule. \$15-30. Fri, 8pm; Sat-Sun,

4pm. Through Aug 24. William Shakespeare's

tragedy runs in repertory with *Amadeus*.

DANCE

ODC Local Heroes/Big Picture, Week 3

Project Artaud Theater, 450 Florida; 863-

9834, www.artaud.org. \$20-25. Thurs-Sat,

8pm. The last weekend of this festival fea-

tures contemporary dance incorporating

Korean, Haitian, and Indian traditions.

SoShe's Performance Collective The Garage,

975 Howard; 975howard.com. \$10-20. Sat-

Sun, 8pm. Daina Block, Kerri Myers, Brianna

Taylor, and Julie Wolfrum present new chore-

ography.

BAY AREA

L.C. Ho'ailona: Interpreting the World

Through Hula El Camino Little Theater, 1320

Mission Road, South San Francisco; (650) 588-

1091. \$15-25. Sat, 2 and 7pm. The Hawaiian

cultural group Hālau o Keikiali'i explores

nature through poetry, dance, and music.

Lab Or Lab, 2948 16th St.; 864-8855, www.

thelab.org. \$10-20 sliding scale. Wed-Sat,

8pm. Scrap and Salvage performs this col-

laborate installation.

Love Poems in July Red Poppy Art House,

2698 Folsom; 672-8730, www.thewordparty.

com, www.redpoppyarthouse.org. \$10 sug-

gested donation. Fri, 9pm. Jennifer Barone

and Pablo Rosales host a romantic poetry

night featuring eight Bay Area poets.

Monday Night Marsh Marsh, 1062 Valencia;

826-5750, www.themarsh.org. \$7. Mon-Tues,

7:30pm. Over two nights, students from David

Ford's performance and writing class present

their works in progress.

Perverts Put Out for Dore Alley!

CounterPULSE!, 1310 Mission; simonsh-

pard.com/pervertsputout.html. \$10-20 sliding

scale. Sat, 7:30pm. Simon Sheppard and Carol

Queen host this night of spoken word smut.

Pocket Opera Legion of Honor, Lincoln Park,

34th Ave. and Clement; www.pocketopera.

org. Sun, 2pm. \$34-37. The local opera pre-

sents Giacomo Puccini's *La Bohème* in English.

The Purple Friday Show Purple Onion, 140

Columbus; 217-8400, www.caffemacaroni.

com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster

and Guy J. Jackson host a variety show.

San Francisco International Poetry Festival:

Flor y Canto en el Barrio – A Celebration of

Latino Poetry 626-7500, www.friendssfp.

org. See Web site for details. Free. Thurs-Sat.

Alejandro Murguía hosts this three-day festi-

val, which includes a poetry crawl, workshops,

and readings by Lornoa Dee Cervantes, Leticia

Hernandez, Tomas Riley, and many more.

San Francisco Theater Festival Yerba Buena

Center for the Arts (Yerba Buena Gardens,

Metreon, Zeum), Mission and Fourth St.; 543-

1718, www.sftheaterfestival.org. Free. Sun.

See Web site for details. This one-day theater

bonanza showcases 100 theater groups and

solo artists on 14 stages.

2008 Bay Area Playwrights Festival

» Magic Theatre, Fort Mason Center, Marina

and Buchanan; 626-0453, ext. 105, www.

playwrightsfoundation.org. \$15-25. July 25-

Aug 3. See Web site for details. See Picks box.

BAY AREA

Burlesque 'n Brass Café Van Kleef, 1621

Telegraph, Oakl. (510) 763-7711, www.cafe-

vankleef.com. \$10. Sat, 9pm. Ongoing. New

Orleans-style jazz musicians mix with a car-

naval cabaret dance troupe.

Into the Woods Julia Morgan Center for the

Arts, 2640 College Ave., Berk; (510) 595-

5514, www.ymtcberkeley.org. \$8-18. July

25-31. See Web site for details. The Youth

Musical Theater Company stages a Sondheim

classic.

Visions and Voices Crosstown Community

Center, 1303 High St., Alameda; (510) 864-

8600, www.viragotheatre.org, www.cross-

towncoffee.org. \$10. Mon, 7pm. In this week's

new-works series, Virago Theatre Company

performs a staged reading of *Shoot O'Malley*

Twice by Jon Brooks. **SFBG**

Mishap Wedding

» PREVIEW “Love and mar-

riage / Love and marriage /

Go together like a horse and

carriage.” Not sure if you’ve been

outside in the past century, but

the horse and carriage are pretty

outmoded. Lucky for all us bit-

ter, cynical spinsters and drunken

dodos with a penchant for thrift-

store gowns and getting trashed,

local event collective Mishap is

proving that marriage is an insti-

tution you can indeed disparage.

Thrown by the same prank-

sters who bastardized other fine cultural traditions with multiple Mishap

Proms as well as the freaky experiments of the Mishap Science Fair, the

Mishap Wedding is an OCD wedding planner's wet dream. Giddy couples

can tie the knot onsite with his holiness the Rev. David Khalili's certi-

fied Walk-Thru Wedding Booth. If you discover your spouse is a drag,

simply call a do-over and walk through again with another! Or, finally

make that commitment to the one you know you love the most and glide

through solo! Once you've made it official, take your turn in the adjacent

Consummation Booth. (Oops, did you visit that one first? Aw, shucks!)

Get sweet on the spun sugar of the Cotton Candy Cabaret, plus a slew

of assorted musical entertainment, including Gorgeous Armada (“Welcome,

werewolf killing machiiiiinnnnneee!”) and the psychotic genre-b(l)ending

of the R&B Free Jazz Gospel Supreme 80. And while some might argue

there's nary a marriage that ain't a mishap, at least this version of holy mat-

rimony is cheap, fun, and excludes the in-laws. **(Kat Renz)**



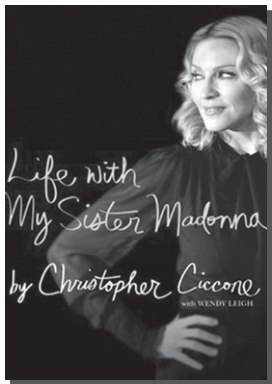
speed reading



EVERYBODY TALKS ABOUT THE WEATHER ... WE DON'T: THE WRITINGS OF ULRIKE MEINHOF
 Edited by Karin Bauer
 Seven Stories Press
 268 pages
 \$16.95

Will the myriad fragments of Ulrike Meinhof's life ever make a convincing portrait? This first English publication of her journalism presents the many argumentative voices of Meinhof and those she inspires or infuriates. Editor Karin Bauer couldn't publish Meinhof without an excoriating afterward by Meinhof's daughter, Bettina Röhl, that fixates on her mother's Communist ties. (Röhl may — somewhat predictably — be as conservative as Meinhof was radical, but like mother like daughter, nonetheless: she'll discard human contradictions for the sake of political argument.) Thankfully, Elfriede Jelinek's too-brief preface and Bauer's introduction are more evenhanded.

Meinhof's enigma is fortified by her writings for the magazine *konkret*. In 1961's "Hitler Within You" (which provoked a German defense minister into a libel suit rather than soul-searching), fierce intelligence wrestles with the inheritance of a still-living older generation's Holocaust crimes. These incantatory and analytical gifts shift toward feminism with 1969's "Everybody Talks About the Weather." The opening salvo of 1968's "From Protest to Resistance" is borrowed from the Black Panthers, yet Meinhof's scathing same-year critique of newspaper columns and columnists, 1968's "Columnism," should be studied at journalism school. But in contrast to radicals such as Angela Davis and Soha Bechara, isolation and imprisonment doomed Meinhof. Bauer only quotes from Meinhof's last, agonized writings before she committed suicide in 1976. **(Johnny Ray Huston)**



LIFE WITH MY SISTER MADONNA
 By Christopher Ciccone
 (with Wendy Leigh)
 Simon Spotlight Entertainment
 342 pages
 \$26

Christopher Ciccone's life with his sister Madonna turns out to be what any reader would expect: that of a gay little brother to a latter-day gay icon — in other words, that of the ultimate lackey, wiping her down after performances and accompanying her to parties where everyone tries too hard to be fabulous. For a reader, the little bit of pleasure resides in trivia: Madonna's favorite candy was Hot Tamales; she was uncharacteristically weak in the presence of Jean-Michel Basquiat; she met Cher surprisingly early in her career; she didn't think Andy Warhol was much of a conversationalist. (In contrast, in his diaries, he instantly recognized her business sense.)

According to *Life With My Sister Madonna*, Warren Beatty looked through Madonna's trash for evidence of cheating, Courtney Love likes to count her lines of coke, and Jack Nicholson ain't above a key bump.

Sandra Bernhard's name is misspelled *Bernhardt*.

First best-sentence nominee (about a Helmut Newton knockoff photo of Madonna by Stephen Klein): "I think it sad that poor Rocco and Lola have to wake up each morning and come face-to-face with this huge picture of their mother dressed in a blatant S&M outfit, lying on a bed with dead animals all around her." Second best-sentence nominee (gleaned from a fax): "I gave up my fucking life to make you the evil queen you are today ... 15 years listening to your bitching egotistical rantings, mediocre talent, and a lack of taste that would stun the ages." **(Huston)**

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(4) Caipirinhas, Cantina, SF

(5) Catfish-style deep-fried tofu with black-eyed peas and greens,

Souly Vegan, Oakl.



Citizen Falkner

By Paul Reidinger

> paulr@sfbg.com

If there was ever a doubt that Elizabeth Falkner had a thing for Orson Welles, her new restaurant — named Orson — should lay to rest any lingering uncertainties. Falkner's first venture, a bakery called Citizen Cake, first appeared in the late 1990s in a northeast Mission District space (near Rainbow Grocery) now occupied by Chez Spencer. After a few years it moved to considerably posher quarters in the performing arts quarter while retaining its Wellesian moniker.

But even the upscaling of Citizen Cake, including its expansion to a full-scale, full-service restaurant, could not begin to prepare people for the strange wonder of Orson. (Orson is a fine name, but am I alone in being reminded first not of Orson Welles but of Orson Bean, the character actor who's turned up in all sorts of movies and TV shows over the years?) The restaurant's design doesn't offer much in the way of clues, either. It's very *au courant* SoMa: large and lofty, with a huge wall of exposed concrete, a mezzanine, swaths of industrial carpeting on the floor, and a persistent hiss of ambient sound, as if a huge white-noise machine in some hidden corner

had been turned up to "loud" but not "very loud." The noise doesn't preclude conversation, but, like cigarette smoke, it's impossible to ignore. Perhaps this is the new standard.

So we have a SoMa restaurant with a whimsical name, bearing a general physical resemblance to other SoMa restaurants with whimsical names and run by a woman whose reputation is rooted in high-style baking and what we might call classic California cuisine. And we find, on the menu of that restaurant, a dish called parmeggiano pudding (\$5), an ivory-colored custard presented in a crock. The idea of a savory flan made with parmesan cheese might seem like plenty of cleverness for one dish, but Orson's kitchen, under the guidance of Falkner and chef de cuisine Ryan Farr, isn't likely to be called complacent. They are full of wild and wacky ideas, such as lacing the parmesan pudding with cocoa nibs. The wonder is not that a few of these gambits fail — they do, spectacularly, like some of those early space shots in which the rocket collapses in flames or whizzes off in the wrong direction — but that so many of them so sensationally succeed. The parmesan pudding is only one such success.

The only dish on Orson's rather complex menu I would describe as a

total flop is the foie bonbon (\$5), a chocolate truffle filled with a buttery pâté de foie gras. One by one, the faces around our table wrinkled in distaste after a nibble, and while I didn't hate the bonbon, I did think it was a bad marriage between incompatible elements that had nothing more than richness in common.

On the other hand, the jolt of espresso in the potato cream bathing the short ribs (\$15) was, like the cocoa nibs, a cunning bit of counterpoint, adding depth, mystery, and a little smokiness to what might otherwise have been an ordinary soupy sauce. (Leaves of braised spinach brought some color but were texturally uncooperative; they reminded me of sails left in choppy water by a capsized sloop.) And the egg atop a pizza (\$14) of tomato, crisped guanciale, chile flakes, and robiola cheese was less out of place than it looked — and it looked quite out of place, as if there'd been some kind of head-on collision in the kitchen. But the yolk drained nicely across the pie (imagine flooding a rice paddy, in miniature, with yellow paint) and added a nice note of velvetiness to what was otherwise a rather brash Neapolitan pizza.

Not all the food is eccentric. A boudin noir pizza (\$14), for instance, was topped with (in addi-

tion to the blood sausage), arugula, oregano, and thin slices of potato — a perfectly genteel combination you might find at any number of places. Garganelli (\$11) — pasta tubes that looked like mottled cinnamon sticks — were tossed in a simple sauce of basil and splinters of summer squash. A sprightly kim-chee (\$5) was festooned with throw pillows of fried tofu. Chicharrones (\$5), a.k.a. pork rinds, arrived in a tall cup looking like twisted French fries suitable for dipping in the shallow tub of barbecue sauce on the side. And a chicken beer sausage link (\$14), although accompanied by flecks of nectarine, whispers of frisée, and a hint of pistachio, was satisfyingly all about the sausage.

Some of the exotic touches were discreet to the point of being unnoticeable. Actual French fries (\$7) were cooked in duck fat and presented with a small ramekin of browned butter béarnaise, a subtle aioli alternative. Tongue (\$5), never an easy row to hoe, was transformed into a golden-crust, nicely rectangular croquette and served with cherries and what might be one of our most underappreciated greens, purslane.

Does all this sound like the stuff of DIY tasting menus, a sequence of memorable bites? The glory of DIY is the randomness of it — we'll have

a few of those and one of that — but for more orderly types, Orson does offer four formal tasting menus that consist of three to five courses and cost from \$50 to \$65. One is vegetarian, another pork-based. Caveat: your whole table must participate. Tables for two have several additional "for two" options, though Orson doesn't really strike me as a restaurant for couples. Its pulsing energy is that of a crowded club for the young and the restless, whose packs are forever rearranging themselves. It's easy to picture them talking about movies. But do they talk about, or have they even seen, *Citizen Kane*? **SFBG**

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Reliability

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS Most expensive thing I ever bought was a shiny, concert-quality, made-in-Trinidad steel drum which, in its case at the head of my futon, makes an excellent back



rest while I'm reading books. The drum I play and love and cherish is a rusty, junky trash can, hammered out by some white guy with a stutter in Mendocino. He used it as his beach drum for a while, then left it out in the rain for a winter, then gave it to me for \$100 and it sounds like butter. Whereas my \$1,600 Steel Island special, crafted by Tony Slater and fine-tuned by the great Bertie Marshall himself, sounds like paper clips in the laundry. But, hey, back support is very important. Without it, I would constantly be hitting my head on the floor.

Last fall, for the first time in my life, I started driving a reliable car. It was less than 10 years old (a first for me), had air bags (a first for me), a door lock clicker (a first for me), and three state-of-the-art cupholders. In March, the engine blew up. Cost me \$1,649 to fix it, and it's still not fixed. In the past four months my reliable car has spent more time with my mechanics, Larry, Curly, and Moe, than it has with me.

Luckily, it shit the bed so fast I hadn't yet got rid of my '86 3-cylinder pickup truck. So that's what I've been driving, Old Reliable — only when I say reliable in this case I mean it. No tongues, no cheeks. My old truck may take many tries to go into first gear, but it will, eventually, go. And once a month it is going to leave me sitting on the side of the road somewhere, broken down, for exactly 52 minutes.

I know that nice guys in nicer, bigger trucks than mine will stop and noodle around under my hood, try to get it going, give up, tell me I need a new this or a that, and offer to give me a ride somewhere. And I will sit there and smile and say, "No thanks, but thank you though." And sometimes right in front of their disbelieving eyes, if 52 minutes has passed, I will turn the key and it will start — and run for exactly another month. That's what I call reliability.

I'm trying real hard to get legit. I'm a part-time nanny now, and kids and parents are counting on me. So I got a cell phone. My first! Now, for \$40 a month, I pretty much always know what time it is. This is a first

for me too, since I've never been a watch-wearer. And even though I am invariably out-of-signal when my car dies, I can sit there and look at the time on my cell phone and know exactly when 52 minutes is up.

For 10 years I wrote on an old Gateway dinosaur. Then, a year and a month or so ago, I bought a shiny new MacBook with a one-year warranty. As a visual joke, a twist on my formerly aesthetic, I set up the Gateway outside next to the chicken coop. When it rains, I put a tarp over it. But in any case it is generally covered with dust and feathers and shrouded in salty coastal fog. Every now and then, on a nice day, I turn it on, and am always pleasantly surprised that it boots.

In fact, I'm writing on it right now because my MacBook died — not only mere months out of warranty, but on the exact day the new iPhones came out, assuring I would not be able to see anyone at any Apple store for at least a week.

So I took it to MacMedics. Their estimate: \$960. How much I paid for the new computer one year and one month ago: \$950. Do they sell new Macs? You bet!

While it's still Poo-Poo Pride month, I would like to dump a figurative pile of stinky, steamy, corn-dotted, meat-eaterly chicken farmer shit all over Apple Computer, Saturn, Steel Island, and AT&T — only in AT&T's case I don't exactly know why yet. Forty dollars a month is more a trickle than an explosion. Still, I hold my cell phone like a hand grenade.

My new favorite restaurant is Taqueria La Nueva, and not just 'cause I work right up the block. Although that helps. The al pastor burrito is wonderful, the carnitas less so. And it's kind of inconspicuously tucked away on an odd corner of Foothill in Oakland. They have to put a sandwich board out in the street — not the sidewalk, in the street. Yes yes yes, we're open open open. Right here. And still there's never anyone there. Four-fifty gets your burrito, chips, and some great green salsa. That's old school, and that rocks, in my opinion. **SFBG**

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film

Filmed with a humane truth that Weegee might have admired, Kent Mackenzie's one-of-a-kind 1961 film *The Exiles* follows a night in the lives of some American Indians in Los Angeles's now-destroyed Bunker Hill neighborhood, including hep-cat Tommy (Tommy Reynolds, left) and shy Yvonne (Yvonne Williams, right). | PHOTOS COURTESY OF MILESTONE FILMS



The Exiles on Main Street

A lost American vision returns to light up the night

TAKE ONE For a sharp perspective on Kent Mackenzie's neglected 1961 classic *The Exiles*, push aside most contemporary reviews heralding the film's rerelease. In the spring of 1962, Benjamin Jackson reviewed Mackenzie's debut feature for *Film Quarterly*, and began by noting something no one today seems to think worth mentioning: only 28 years before *The Exiles* came out, the American Indians who starred in the movie weren't even considered citizens by the US government.

That basic fact should be at the center of any appraisal of *The Exiles*, and yet, with the exception of Armond White in the *New York Press*, most 21st-century critics don't contextualize the racist history and cultural prejudices the film confronts; forces that have since threatened to erase it. Almost 50 years and countless Sundance Film Festivals after Mackenzie's look at Native American life in the city and off the rez, it's still — unfortunately — a one-of-a-kind work. Just as Milestone Films' successful release of Charles Burnett's 1977 *Killer of Sheep* exposed American independent cinema's lack

of artistic imagination and societal insight, the return of *The Exiles* is partly inspired by the utter failure of American filmmakers to follow Mackenzie's lead.

In *Another Country* (Vintage), first published one year before *The Exiles*' release, James Baldwin writes of a New York “so familiar and so public that it became, at last, the most despairingly private of cities,” adding: “One was continually being jostled, yet longed, at the same time, for a human touch; and if one was never — it was the general complaint — left alone in New York, one had, still, to fight very hard in order not to perish of loneliness.” *The Exiles* tracks a similar fight in Los Angeles, as waged by pregnant Yvonne (Yvonne Williams) while her husband Homer (Homer Nish) goes carousing through bars at Third and Main. Mackenzie follows both with a Weegee-like attention to detail that alights on everything from mechanical monkeys that blow bubbles to boisterous queens at a bar.

This major work of American cinema was created from film stock salvaged from a plane crash and short ends from *I Love Lucy*. Its potent

original score of lip-biting rock 'n' roll is by the Revels, whose “Comanche” was exploited by Quentin Tarantino in *Pulp Fiction*. Its restoration is by Ross Lipman, who has also rescued *Killer of Sheep* and the work of Kenneth Anger. Further credit for *The Exiles*' revival belongs to Thom Andersen, whose 2003 survey *Los Angeles Plays Itself* first brought the film to the attention of a new generation. One year before Godard's *Vivre sa vie* (1963), Mackenzie made an unsentimental movie about a woman who goes to the movies — in fact, *The Exiles* reaches its midway point just as Yvonne watches an intermission jingle that urges people to raid the concession stand. Both Yvonne's night and this film's are far from over. (Johnny Ray Huston)

TAKE TWO One reason we watch film noir is to look at the forgotten city. As American crime pictures got grittier, they stumbled from the plush nightclubs of *Gilda* (1946) to the sticky bars of *Kiss Me Deadly* (1955). First shot in 1958, Kent Mackenzie's *The Exiles* is set in the same dilapidated Bunker Hill neighborhood valorized by John Fante and Charles Bukowski. Mackenzie's ethnographic focus on a small group of urbanized American Indians would seem to place his film in a different league, but then many noir films open with

statements not so different from his voice-over: “What follows is the authentic account of 12 hours in the lives of a group of Indians who have come to Los Angeles, California.”

Noir comparisons only go so far in elucidating *The Exiles*' enduring appeal. By focusing on a sloshed night-in-the-life of this group, Mackenzie locates urban malcontent rather than inventing it. After the first of many exquisite evening shots of a long-extinct LA funicular, we're introduced to Yvonne: her moony face is inexpressive, and her voice-over amplifies her solitude in a bustling marketplace. She explains she's pregnant and is glad to be having the baby away from the reservation, but worries about her husband Homer's commitment. Homer's boys' club favors a Keroauc-ish jive-talk — with disenfranchisement for heritage, they adapt the “wherever I may roam” frontiersman-speak of the hipster.

Mackenzie wasn't a native Angeleno, much less an American Indian, but his outsider perspective enlarges *The Exiles*. If the location details in Charles Burnett's *Killer of Sheep* seem incidental, here they are part of a broader lyrical-documentary design. The fact that we can make out so many prices — mackerel for 21 cents a pound, gas for 27 cents a gallon — is symptomatic of the characters' hand-to-mouth milieu

and Mackenzie's aesthetic calculus. The filmmaker's anachronistic tendency to play the peripheries reaches fullest bloom when Homer burns with unnamed anomie, surrounded by the Café Ritz's unsavory characters. The moody scene is a vivid if intense evocation of the kind of democratic mixing place Mike Davis eulogizes in his 1990 LA history, *City of Quartz* (Vintage).

If *The Exiles* anticipates both Jim Jarmusch (the outsider-as-hipster and jukebox soundtrack) and Gus Van Sant (the bender crawl and the combination of voice-over and neorealism), it's more a sign of Mackenzie's intuition than his priorities. The bitter irony of the title is that Mackenzie's characters are exiles from both the past and the future. The director was well aware of City Hall's redevelopment slate for Bunker Hill when he framed his long-take vistas. “Time is just time to me,” hep-cat Tommy muses on voice-over. “I'm doing it outside, so I can do it inside.” Not so for Mackenzie, a true preservationist whose work has now been treated in kind. (Max Goldberg)

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Testimonies

The SF Jewish Film Festival takes on fascism in Italy

By Dennis Harvey
a&eletters@sfbg.com

Italy seldom figures much in Holocaust studies, as its Jewish population was relatively small (just under 50,000) and only about one-fifth failed to survive the war — even after far more anti-Semitic German occupiers and policies wrested power from Benito Mussolini in 1943.

But statistically limited evil is still evil. Italian (even papal) complicity in crimes against Jewry has weighed more heavily on the national conscience lately, if a recent spate of meditations on the subject in various media is any indication. This year's San Francisco Jewish Film Festival, the 28th, includes a program of films devoted to the subject. Titled "Italian Jews During Fascism," it presents a mix of documentary, historical drama, and contemporary fiction.

As elsewhere, the history of Jews in Italy has run a gamut from bad to worse to tolerable and back again. Propelled by basic racism as well as that "Christ-killer" concept favored by early Biblical-text revisionists and Mel Gibson, sacred and secular powers-that-be targeted Italian Jews (among others) during the Crusades and the Inquisition, then literally walled up their Roman populace in a ghetto for 300 years. By the time the extreme ghettoization was abolished, in the mid-19th century, Italian Jews (at least outside Rome) were fairly well integrated into society. They cer-

tainly were by 1938, when Mussolini announced a slew of anti-Semitic laws after years of appearing indifferent to Hitler's particular racial obsession. ("Il Duce" hadn't been impressed with the Nazis until his own empire-building ambitions required an alliance.)

Mussolini rubber-stamped the mass arrest of Jews, mostly in the occupied north. Nearly 7,000 were shipped off to concentration camps. The question of what ordinary Italians — let alone the Vatican — did to oppose this murderous sweep remains a blot on the country's 20th-century history.

The Jewish Film Festival's quartet of related features offer various perspectives on these events. Most direct is Mimmo Calopresti's 2006 documentary *Volevo Solo Vivere* (I only wanted to live), a compilation of latter-day testimonies assembled



Perlasca: An Italian Hero (starring Luca Zingaretti in the "Italian Schindler" title role) is one of a quartet of films at this year's Jewish Film Festival that focuses on Italian Jews during fascism.

Italian Jews were abruptly barred from serving in the military, and from attending or working at schools and universities. Thousands lost their jobs due to knee-jerk reactions from employers anxious to toe the repressive party line. These hard times got much worse when the weakened nation ceded primary control to the Nazis, and "Il Duce" became a mere figurehead for the "Republic of Salò."

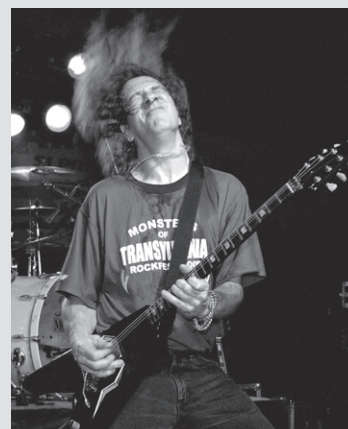
from interviews recorded for Steven Spielberg's Shoah Foundation. Focusing on survivors (mostly female) of Auschwitz who were between the ages of four and 30 at the time, it provides first-person stories that range from poignant to hair-raising. Meeting a life love on the train en route to the camp, enduring Mengele's "medical experiments," being forced to walk one's father to the gas chamber. These precise recollections are illustrated not just by brutally familiar footage of starved prisoners and piled corpses, but also by earlier photo-album glimpses of family life.

Dubbed "the Italian Schindler" when his deeds first won recognition, Giorgio Perlasca was a Paduan former soldier and disillusioned ex-Fascist working abroad to procure supplies for the Hungarian army in Axis-occupied 1944 Hungary. Posing as a Spanish diplomat, he bullied and bluffed his way into rescuing and hiding thousands of Budapest Jews despite a Nazi policy of deportation and extermination. This extraordinary tale is dramatized in *Perlasca: An Italian Hero*. With an Ennio Morricone score and Luca Zingaretti in the title role, Alberto Negrin's 2001 made-for-TV film is compelling. Yet it's also

CONTINUES ON PAGE 54 »

HARD AS AN ANVIL: HEAVY METAL HITS THE JEWISH FILM FESTIVAL

Anvil! The Story of Anvil (Sacha Gervasi, USA, 2008) Screw you if you compare Anvil to Spinal Tap. Yeah, there are moments of eerie similarity (and Anvil's drummer is named Robb Reiner — how's that for a coincidence?), but this heartfelt doc doesn't mock. Friends and bandmates since the early 1980s — when Bon Jovi-level success seemed nearly possible — Reiner and vocalist-lead guitarist Steve "Lips" Kudlow have been chasing the rock god dream their entire adult lives, toiling at day jobs and raising families but leaping at every chance to capture glory, be it a poorly planned European tour or an emotional trip back to the recording studio. Even if you scoff at hair bands, it's hard not to get wrapped up in this tale of success, failure, and power chords. And with no less than Lars Ulrich calling Anvil "the real deal," there's no need to, uh, smell the glove. **(Cheryl Eddy)**



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overworked, painting Perlasca as a one-dimensional superhero — albeit a balding and pudgy one. The result lands somewhere between the harshness of *Schindler's List* (1993), the hysterical melodrama of *Black Book* (2006), and the maudlin treacle of *Life Is Beautiful* (1997).

A fascinating footnote, the 2007 hour-long documentary *Tulip Time: The Rise and Fall of the Trio Lescano* tells the story of three Dutch sisters who became enormously popular in Italy as harmonizing swing vocalists. Mussolini was a fan, though even that couldn't save them from abrupt career termination and poverty once their Jewish background was discovered. The 2003 novelistic drama *Facing Windows*, which had a theatrical

release, finds Turkish Italian director Ferzan Ozpetek departing somewhat from his usual gay themes. Giovanna Mezzogiorno stars as an unhappy working-class Roman woman whose husband brings home a disoriented older man (the late Massimo Girotti, a screen veteran since 1940) who turns out to have concentration camp numbers on his arm. **SFBG**

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REPULSION!: WANTED AND DESIRED TAKES AIM AT ROMAN POLANSKI AND THE CULTURE OF CELEBRITY

“I like young women, as do most men, I think,” Roman Polanski confesses in the opening sequence of Marina Zenovich's fascinating new documentary, *Roman Polanski: Wanted and Desired*. Few artists could recite such a controversial preamble as convincingly as this infamous auteur, loved and reviled with equal fervor after a 45-year career. While it focuses on the Hollywood rape scandal that enveloped Polanski in the spring of 1977, and his subsequent flight from the law, *Wanted and Desired* doesn't portray the oft-demonized director as a villain or a victim. Instead, it renders him as an inscrutable outsider and *poète maudit*.

Through an excellent assortment of press footage and interviews, including talks with alleged rape victim Samantha Geimer, Zenovich reviews if not reopens *California vs. Roman Raymond Polanski*. She does so with a meticulous eye toward correcting inconsistencies and misconceptions. Polanski was no stranger to tragedy and controversy. As a young boy, he survived the Holocaust on the streets of Krakow after most of his family was shipped to Auschwitz. After a successful career in London and Hollywood in the 1960s, he was again devastated when his pregnant wife, Sharon Tate, was murdered by Charles Manson's “family.” By the '70s, Polanski had a licentious reputation, abetted by his dark, often Faustian films.



Enter 13-year-old Geimer, a California innocent pushed by her ambitious mother into a nude photography shoot with Polanski. The events of the night that followed would haunt the director and his young victim for decades.

Some critics will probably deride *Wanted and Desired* as pure hagiography, or worse yet, a legitimization of Polanski's crimes and subsequent fugitive status. But Zenovich's intentions circumnavigate any idol worship, as her refusal to err toward his guilt or exoneration makes clear. Rather, *Wanted and Desired's* stinging invective of Hollywood justice places much of the blame on a starstruck media and judiciary. As if fulfilling Polanski's dystopic vision, the film leaves us repeating some prophetic words from *Chinatown* (1974): “I see you like publicity ... well, you're going to get it.” Polanski, ever the outsider, remains at large. **(Erik Morse)**

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My Winnipeg

» REVIEW We all knew it was *his* Winnipeg after gobstoppers like *Cowards Bend the Knee* (2003) and *The Saddest Music in the World* (2003), but Guy Maddin certainly puts a fine point on it with his latest. Finally, a Maddin film that fully incorporates the homely comic-pathos of his essays and movie reviews. In *My Winnipeg*, the Canuck filmmaker’s punch-drunk dissolves and superimpositions aren’t just cinematographic cake-frosting; they’re visual portents and analogues of his seasick crawl through the past. While his festival-circuit peers increasingly strive for transcendent realism, Maddin still slops on the Vaseline. Curiously, he ends up in the same place that they do, blurring lines of autobiography and fictional representation. To wit: after Maddin introduces his “sleep-chugging” city in voice-over, he sets in explaining his missive to reenact key episodes of his childhood with stand-in actors in his family home. This meta-“making of” is a wonderful joke on the psychologically overwrought status of the auteur, complete with inflated reminiscences and digressions (segments on Winnipeg’s spiritualists, 1919 labor strikes, and the National Hockey League’s conspiratorial malevolence stand as mini-movies of their own). Casting Ann Savage (the belligerent face of Vera in Edgar Ulmer’s 1945 noir *Detour*) as his mother renders the psychodrama of cinephilia with florid hilarity. Beneath all Maddin’s Oedipal goofing, there’s a serious reflection on the way that movies seen at an impressionable age — or rather our memories of them — can burnish real experiences with chiaroscuro drama. Maddin’s always deserving of kudos for his bricolage assortments of essay, silent film, lantern show, melodrama, and papier-mâché, but *My Winnipeg* is a special specimen: his finest testament yet to memory and imagination being a two-way street. **(Max Goldberg)**

MY WINNIPEG opens Fri/25 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 62. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, see www.sfbg.com.

SAN FRANCISCO JEWISH FILM FESTIVAL

The 28th San Francisco Jewish Film Festival runs July 24-August 11 at the Castro Theatre, 429 Castro, SF; Roda Theatre, 2025 Addison, Berk; CineArts @ Palo Alto Square, 3000 El Camino Real, Bldg Six, Palo Alto; and the Smith Rafael Film Center, 1118 Fourth St, San Rafael. Tickets (most shows \$12) and additional information are available at www.sjfff.org. For commentary, see “Testimonies,” page 54. All times pm unless otherwise noted.

THURS/24

Castro *Strangers* 8.

SAT/26

Castro *Max Minsky and Me* 11:45am. *Saved by Deportation: An Unknown Odyssey of Polish Jews* with “Der Soldat” 1:45. *Black Over White* and *Bridge Over the Wadi* 4:30. *Sixty Six* 7:30. *Anvil! The Story of Anvil* 10.

SUN/27

Castro *Blessed Is the Match: The Life and Death of Hannah Senesh* 11:30am. *Out of Focus* and *Dancing Alfonso 2. Volevo Solo Vivere (I only wanted to live)* 4:45. *Love Comes Lately* 7:45. *Two Lives Plus One* 10:15.

MON/28

Castro *Three Times Divorced* and *The Film Class* 1:30. *At Home in Utopia* with “My Olympic Summer” 4:30. *Miss Universe 1929: Lis! Goldarbetter, A Queen in Wien* 7. *The Secrets* 9:30.

TUES/29

Castro *The Maelstrom: A Family Chronicle* and *The Danube Exodus* 1:15. *Darling! The Pieter-Dirk Uys Story* and *Stefan Braun* 4:30. *Jerusalem Is Proud to Present* 7. *Bilin My Love* 9:45.

OPENING

American Teen When is a documentary so slick that it’s not a documentary? You might ask yourself that while enjoying Nanette Burstein’s portrait of senior year for several high schoolers in an Indiana small town. *American Teen* seems staged, and the ultraslick packaging — including animated sequences that caricature the subjects’ dreams — feels like an upscale version of reality entertainment. (1:35) (Harvey)

» Brideshead Revisited Middle-class Londoner Charles Ryder (Matthew Goode) fits awkwardly into the elite atmosphere of 1920s Oxford

University until he's abruptly taken under the butterfly wings of Sebastian Flyte (Ben Whishaw), a flamboyant fellow student with an enormously pedigreed background. Charles gets a peek at that when Sebastian takes him to see the family's country estate (a literal castle). But he doesn't understand why his friend is so skittish about the family itself until he meets formidable Lady Marchmain (Emma Thompson), a staunch Catholic embittered by her husband's abandonment. Her children variously bow to or rebel against this strict maternal authority: Sebastian drinks while sister Julia (Hayley Atwell) plays the insouciant flapper. But mamma's heavy indoctrination of religious guilt ultimately controls their fates — and atheist Charles' as well, since his different yet equally fervent affections for both Sebastian and Julia can only do so much to pry them from the well-intentioned traps of "sin" and "atonement." Speaking of which, this is better than last year's *Atonement*, being directed by Julian Jarrold with exquisite restraint rather than tempting, self-conscious stylistic overkill. Fans of the novel (or the extremely faithful 1981 BBC miniseries, which ran 11 hours) may quibble at the narrative changes scenarists Andrew Davies and Jeremy Brock made here and there to fit Evelyn Waugh's essential themes into a two hours-plus framework. But the spirit remains intact. Finely cast, handsomely produced, the closest thing we've gotten to a serious mainstream gay romance (albeit an unrequested one) since 2005's *Brokeback Mountain* — even as it hews to the book's primarily heterosexual outlook — this melancholy, poignant, very satisfying epic is likely the best costume Brit Lit adaptation in years. (2:13) *Embarcadero*. (Harvey)

» **CSNY: Déjà vu** One of the biggest surprises of this year's round of music docs has to be the genuinely moving polemics of *CSNY: Déjà vu*. Who suspected music icon Neil Young had it in him — directing under the not-so-veiled pseudonym Bernard Shakey — at this late date, at an age when most boomers would justifiably be planning a slow fade into retirement, to usher in this passionate document of Crosby, Stills, Nash, and Young's 2006 "Freedom of Speech" tour? Spurred by a wartime mise-en-scène so similar to the period from which the band sprang, Young works with war correspondent Mike Cerre, who embeds in the aging rockers' tour and ends up writing and producing the most stirring reportage in *Déjà vu*: on Bay Area mother Karen Meredith, whose son Ken Ballard was killed in Iraq after he was sent back due to the government's stop-loss policy. Where Cerre's work ends exactly and Shakey's begins is hazy, but what is crystalline is Young's drive in using *CSNY* — already famed for Vietnam-era protest tune "Ohio" — to make a political impact today, even if it means applying that clear-eyed journalistic gaze to clumsy shows, bad reviews, the renowned acrimony between Young and Stephen Stills, and even revealing a bit of Young's now-not-so-shaky control over the band he joined as a latecomer. Young and Cerre take their time to tell the story as comprehensively as they see it, and it shows, righteously, on screen, with the vividness and urgency that Young so often brings to his songwriting. (1:36) *Bridge*. (Chun)

Full Grown Men Obsessed with action figures, drawing cartoons, and the grade-school best friend he hasn't seen in ages, thirtysomething Alby (Matt McGrath) is even more childlike than Steve Carell in *The 40-Year-Old Virgin* (2005) — yet he's somehow managed to marry and have a child, which indicates that his arrested development has perhaps just recently reached such an advanced state. San Francisco–based director and cowriter (with wife and producing partner Xandra Castleton) David Munro's dramedy uses its Florida setting to admirable effect, tapping the state's frozen-in-time roadside attractions and pastel hues to create a surreal world where amuse-

ment parks lurk down every highway. Whimsy be damned, though — Alby pisses off most everyone he encounters, including his wife (who tosses him out) and his now-grown best friend who kinda always hated him anyway (Judah Friedlander). The idea of a man-boy who won't grow up — a slacker Peter Pan, if you will — has plenty of timely resonance. But *Full Grown Men* has a few too many familiar indie tropes (including forcibly quirky characters played by Alan Cumming, Amy Sedaris, and Deborah Harry) and is saddled with a protagonist who must remain, in the name of plot development, totally annoying for nearly the entire movie. Points back for Drunk Horse on the soundtrack though. (1:20) *Lumiere*. (Eddy)

» **My Winnipeg** See pick box. (1:20) *Opera Plaza, Smith Rafael*.

» **Roman Polanski: Wanted and Desired** See "Repulsion!" page 53. (1:39) *Roxie*.

» **Step Brothers** Will Ferrell and John C. Reilly, together again. Shake 'n' bake! (1:38)

» **The Unknown Woman** Irena (Xenia Rappoport), a Ukrainian immigrant, single-mindedly pursues the Adachers, a wealthy Italian family. Through bribery and one desperate act of violence, she secures a position working for the Adachers as their daughter Tea's nanny. Director Giuseppe Tornatore (*Cinema Paradiso*) uses flashback to reveal Irena's horrific past of sexual exploitation and, bit by bit, her connection to the family is unearthed. *The Unknown Woman* is an enthralling, deliberately paced thriller, wonderfully accentuated by legendary composer Ennio Morricone's menacing score. The only misstep comes in the final act. Tornatore establishes an enjoyably dense air of mystery early on by withholding Irena's motivations but eventually the suspense peters out and fades inexplicably into unearned sentimentality. (1:58) *Opera Plaza, Smith Rafael*. (Humphrey)

» **Wonderful Town** SFFS Screen presents Aditya Assarat's Thai romance. (1:30) *Sundance Kabuki*.

» **The X-Files: I Want to Believe** The truth: still out there. (1:44) *Grand Lake*.

ONGOING

» **Chris and Don: A Love Story** (1:30) *Embarcadero*.

» **The Dark Knight** So much of what will be written about *The Dark Knight* will focus on Heath Ledger's performance as the Joker, and rightfully so. Every time the character appears onscreen — robbing a bank, crashing a party, gleefully explaining the origins of his permanent smile — the movie veers into supremely sinister territory. But even when the Joker is tucked away for a chunk of time, Christopher Nolan's sequel to his 2005 *Batman Begins* is a grim affair, living up to the "dark" in its title in both style and tone. That's not a diss, though — Nolan's Batman, embodied by Christian Bale, faces daunting circumstances. Ex-squeeze Rachel Dawes (Maggie Gyllenhaal, stepping in for *Batman Begins*' Katie Holmes) has taken up with Gotham's new D.A., Harvey Dent (Aaron Eckhart, nearly as strong as Ledger in a less showy role), who joins forces with the idealistic Lt. Gordon (Gary Oldman) to rid the city of its gangster element. Operating on his own all-madness, all-the-time frequency, the Joker (who is called a terrorist more than once) manipulates all involved, with utter chaos as his ultimate goal. The script, co-penned by Nolan and his brother Jonathan, offers a tangled, complex plot that asks more of its audience than, say, the relatively straightforward *Iron Man* does. But it's not all talk — there are plenty of sweet vehicles and nifty gadgets car chases, people flying out of windows, and every comic book villain's dream prop: a giant pile of money. That said, however, *The Dark Knight* has more left to it than the average superhero flick. And though it may ask some

obvious superhero-movie questions, it places them in a world where the stakes are too high not to wonder: *should* Batman have limits? When, if ever, can the "masked vigilante" step aside and let cops and courts take over? And at what cost? There's a sense of futility in *The Dark Knight* that feels odd for a summer blockbuster — probably because it so matches the mood of the real world. Maybe the film's one easy question is when the Joker asks, "Why so serious?" For that, there are plenty of answers. (2:20) *Empire, Grand Lake, 1000 Van Ness, Orinda, Sundance Kabuki*. (Eddy)

» **The Edge of Heaven** (1:56) *Elmwood, Sundance Kabuki*.

» **Elsa and Fred** (1:46) *Opera Plaza*.

» **Encounters at the End of the World** (1:39) *Lumiere*.

» **Get Smart** (1:51) *1000 Van Ness, SF Centre*.

» **Gonzo: The Life and Work of Hunter S. Thompson** (1:58) *Embarcadero, Smith Rafael*.

» **Hancock** (1:35) *1000 Van Ness*.

» **Hellboy II: The Golden Army** (1:50) *1000 Van Ness*.

» **Indiana Jones and the Kingdom of the Crystal Skull** (2:02) *1000 Van Ness, SF Centre*.

» **Journey to the Center of the Earth** (1:33) *1000 Van Ness, SF Centre*.

» **Kit Kittredge: An American Girl** (1:40) *Oaks*.

» **The Last Mistress** Sex is such an unalloyed rage in Catherine Breillat's films that it actually seems to consume narrative. Among a controversial lot that includes *Fat Girl* (2001) and *Romance* (1999), *The Last Mistress* is unique for its classical trimmings, but its plot points and character development are still no more or less important than the emotional content of a moan. All the French writer-director's films are anatomies of hell, but this time she's courting provocations instead of simply imposing them. The thickening of Breillat's stock may be due to her 2004 stroke, or her decision to adapt an earlier work (the film freely elaborates on an 1851 novel by Jules Amédée Barbey d'Aurevilly), or the fact she's finally snagged an actress who enlarges her take on female appetite-for-destruction: Asia Argento. In performances typically labeled raw or animalistic by a mostly male press, the daughter of Dario bottles up the rage simmering underneath every black magic woman and femme fatale in film history. In *The Last Mistress*, Breillat has given Argento a character who dovetails with her persona. Her titular courtesan — rumored to be the illegitimate offspring of an Italian princess and a Spanish matador — is conjured by flashbacks and the looks and idle gossip of others. Pascale Ferran's *Lady Chatterley* (2006) flushed cheeks where Breillat's dark drama gnashes teeth, but the films are united in loosing their actresses to trammel over history. (1:54) *Albany, Embarcadero*. (Goldberg)

» **Mamma Mia!** (2:02) *Empire, 1000 Van Ness, Orinda, SF Centre, Sundance Kabuki*.

» **Meet Dave** (1:30) *1000 Van Ness, SF Centre*.

» **Mongol** (2:04) *Elmwood, Lumiere, Oaks, Smith Rafael*.

» **Poultrygeist: Night of the Chicken Dead** When a Troma movie unfurls on the big screen — particularly as part of a regular run, not some kind of midnight-movie special event, notice must be paid. Lloyd Kaufman's latest social satire/gross-out epic is also a musical stuffed with zombie chickens, exploding diarrhea, pissed-off American Indian spirits, and a pretty hilarious dig at Starbucks addicts the world over. Wide-eyed romantic Arbie (Jason Yachanin) gets at job at the military-themed American Chicken Bunker after his high school sweetie (Kate Graham) turns into a militant lesbian vegetarian. (It's Troma, folks — want subtlety? Look elsewhere.) One critic

called *Poultrygeist* the movie *Fast Food Nation* (2006) should've been, and it's a point to consider seriously — Kaufman, a vegetarian who hates big-money corporations with a passion, presents as convincing a portrait of fast food's negative effects as Morgan Spurlock did in his 2004 doc *Super Size Me*. Of course, Spurlock's flick wasn't a musical with zombie chickens. I'm just sayin'. (1:39) *Roxie*. (Eddy)

» **Roman de gare** (1:43) *Smith Rafael*.

» **Sex and the City: The Movie** (2:10) *Elmwood, Empire, Oaks, 1000 Van Ness, SF Centre*.

» **Space Chimps** (1:21) *1000 Van Ness*.

» **Tell No One** (2:05) *Clay, Smith Rafael, Sundance Kabuki*.

» **The Visitor** (1:58) *California, Elmwood*.

» **The Wackness** (1:35) *Lumiere, Sundance Kabuki*.

» **WALL*E** (1:38) *Grand Lake, 1000 Van Ness, Orinda, SF Centre, Sundance Kabuki*.

» **Wanted** (1:53) *Empire, 1000 Van Ness*.

REP PICKS

» **"Sex Crimes of the 21st Century"** Say goodbye for now to Noel Lawrence, rediscoverer and curator of works by hitherto forgotten '60s and '70s underground cinema enigma J.X. Williams. As Lawrence prepares a move to, in his words, "warmer climes," he presents a farewell showcase of Williams' extant films and analysis of his murky life 'n' times. His latest find is 1974's *Sex Crimes*, 10 minutes of increasingly psychedelic sci-fi smut and surgical horror in which the viewer might recognize vintage porn gods like Marilyn Chambers and John Holmes, images purloined from *THX-1138* (1971) and *Coma* (1978), and mate-slaved Playmate Dorothy Stratten as a cyborg in *Galaxina* — but wasn't that last one made in 1980? Oh, J.X., you eternal mystery, you. Another found nugget on tap is Larry Baugniel's 1968 *Bysshe*, which tells the story of Mary Shelley's creating *Frankenstein* and reportedly outraged even *Cahiers du Cinéma* at the time. Check your skepticism at the door and allow the evening's acid-flashback ambiance to wash over you. (:10) *Hypnodrome*. (Harvey) **SFBG**

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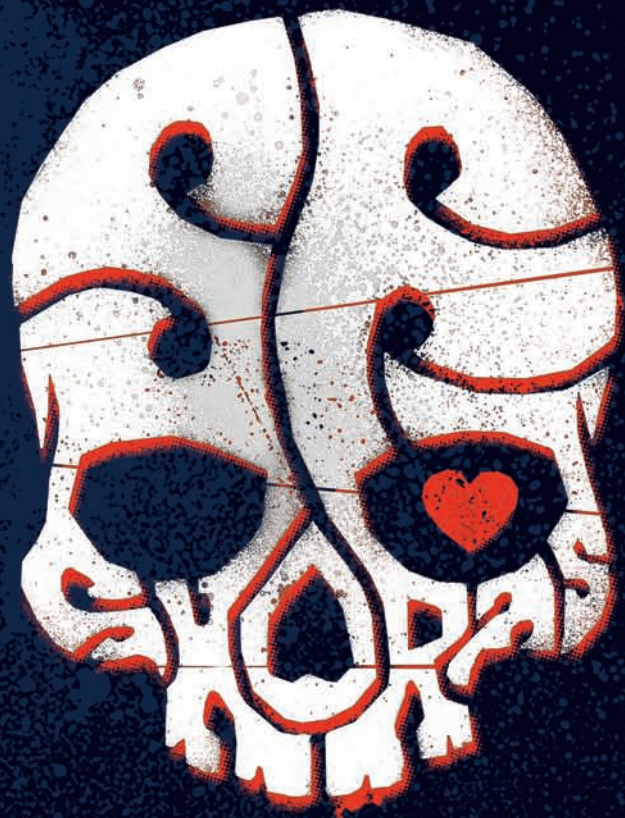
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BOLLYHOOD CAFÉ 3372 19th St, SF; (415) 970-0362, www.bollyhood.org. **Summer in My Veins** (Saran, 1999) with “Migration” (Nair, 2007), Sat, 5.

BRIDGE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. \$13. “Midnight Mass”: **Starrbooty** (Ruiz, 2007), Sat, midnight. With RuPaul Charles in person.

CARLOS CLUB 3278 24th St, SF; www.atasite.org, www.socialistappeal.org. Free. **The Last Zapatistas, Forgotten Heroes** (Tabone, 2002), Thurs, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. •**Husbands and Wives** (Allen, 1992), Wed, 1:55, 7, and

Eyes Wide Shut (Kubrick, 1999), Wed, 4, 9:05. San Francisco Jewish Film Festival, Thurs and Sat-Tues. See film listings. “A Salute to Legendary Miss Mitzi Gaynor,” Fri, 8. Tickets (\$27.50-60) available at (415) 863-0611 or at www.ticketweb.com.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Gonzo: The Life and Work of Dr. Hunter S. Thompson** (Gibney, 2008), call for dates and times. **Mongol** (Bodrov, 2007), call for dates and times. **Tell No One** (Canet, 2007), call for dates and times. **My Winnipeg** (Maddin, 2007), July 25-31, call for times. **The Unknown Woman** (Tornatore, 2007), July 25-31, call for times.

CINEMA HEAVEN ENCORE Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

DELANCEY STREET THEATER 600 Embarcadero, SF; www.brownpapertickets.com. \$15. Slow Food San Francisco presents: **The Price of Sugar** (Haney, 2007), Fri, 6:30.

“**FILM NIGHT IN THE PARK**” San Geronimo Valley Community Center; 6350 Sir Francis Drake, San Geronimo; (415) 453-4333, www.filmnight.org. \$3-6. **A League of Their Own** (Marshall, 1992), Fri, 8. Dolores Park, Dolores at 18th Sts, SF; same phone, site, and price. **The Breakfast Club** (Hughes, 1985), Sat, 8.

HYPNODROME THEATER 575 10th St, SF; www.brownpapertickets.com. \$5. •**Sex Crimes of the 21st Century** (Williams, 1974) and **Bysse** (Baugniet, 1968), Wed, 7:30.

LEGION OF HONOR Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, www.museumtix.com. \$20 (includes admission to the special exhibition, “Women Impressionists”). “Cinema



Colin Arlen’s ode to track bikes, *Macaframa*, plays the Bicycle Film Festival this week at the Victoria Theatre.

Supper Club: From the Golden Gate to the Silver Screen”: **What’s Up, Doc?** (Bogdanovich, 1972), Thurs, 6.

MANDELA VILLAGE ARTS CENTER 1357 Fifth St, Oakl; (415) 273-1545, www.brainwashm.com. \$9. “Brainwash Drive-in/Bike-in/Walk-in Film Festival”: Fri-Sat, 9.

MECHANICS’ INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@mililibrary.org (reservations required as seating is limited). \$10. “Cinemalite: Flights of Fancy”: **The Smiling Lieutenant** (Lubitsch, 1931), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. “The Long View: A Celebration of Widescreen”: **McCabe and Mrs. Miller** (Altman, 1971), Wed, 7:30; **It’s Always Fair Weather** (Donen and Kelly, 1955), Fri, 7; **Giants and Toys** (Masumura, 1958), Fri, 9; **Ride Lonesome** (Boetticher, 1959), Sun, 7:30. “United Artists: 90 Years”: **Raging Bull** (Scorsese, 1980), Sat, 8:30; **The Magnificent Seven** (Sturges, 1960), Sun, 5; **Sweet Smell of Success** (Mackendrick, 1957), Tues, 7:30. “Hecho por México: The Films of Gabriel Figueroa”: **A New Dawn** (Bracho, 1943), Thurs, 6:30; **Los Olvidados** (Buñuel, 1950), Thurs, 8:40; **Nazarin** (Buñuel, 1958), Sat, 6:30.

PARKWAY THEATER 1834 Park, Oakl; (510) 834-0420, www.baylocalize.org. \$9. **Repo Man** (Cox, 1984), Thurs, 9:15. Benefit for Bay Localize.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **Shine a Light** (Scorsese, 2008), Wed-Thurs, 7, 9:30 (also Wed, 2). **Harold and Maude** (Ashby, 1971), Fri-Sun, 7:15, 9:15 (also Sat-Sun, 2, 4). **Stop Making Sense** (Demme, 1984), Tues, 7:15, 9:15.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Poultrygeist: Night of the Chicken Dead** (Kaufman, 2008), Wed-Thurs, 7, 9 (also Wed, 3, 5). “The 48-Hour Film Project,” Wed-Thurs, 7, 9:30. **Roman Polanski: Wanted and Desired** (Zenovich, 2007), July 25-31, 7, 9 (also Sat/26-Sun/27 and July 30, 2:30, 4:45).

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; (415) 557-4461, www.sfpd.org. Free. “Les Bicyclettes: Celebrating the 2008 Tour de France”: **Breaking Away** (Yates, 1979), Thurs, noon. **VICTORIA THEATRE** 2961 16th St, SF; (415) 863-7575, www.victoriatheatre.org, www.bicyclefilmfestival.com. \$10 (\$30 fest pass). “Bicycle Film Festival,” touring fest with shorts and features about bikes, Thurs, 6; Fri, 7; Sat, 1. **SFBG**

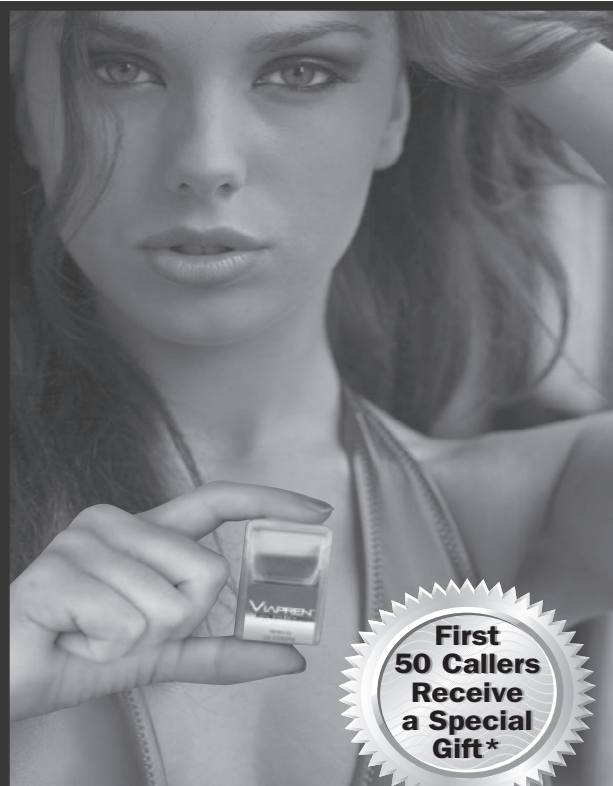
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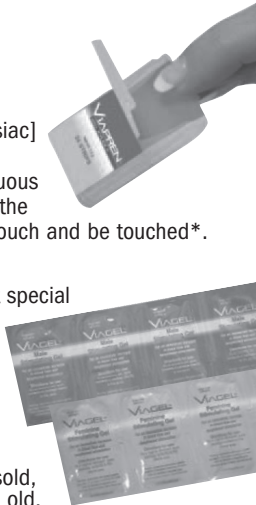
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first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893,

777-FILM, #028.
Presidio 2340 Chestnut. 776-2388.
San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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> general employment

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SF 415-447-9396

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<http://www.DataPositions.com> (AAN CAN)
*** AVON *** Reps needed. Part time or Career. Internet access required. 1-800-887-7618. (CalSCAN)

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> legal notices

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312450-00 The following person is doing business as **RESTAURANT TANSITARO MICHUACAN**, 3166 24th St., San Francisco, CA 94110. Vicente Miami, 32 niagra Ave., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Vincente Miami. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on June 17, 2008. **July 16, 23, 30, Aug 6, 2008. L#424205.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312515-00 The following person is doing business as **CONCIERGE OF SAN FRANCISCO**, 910 Harrison St., San Francisco, CA 94107. A.J. California Mini Bus, Inc., 910 Harrison St., San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 6/19/08. Signed Gil Sharabi. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on June 19, 2008. **July 16, 23, 30, Aug 6, 2008. L#424201.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312648-00 The following person is doing business as **TS JAN-PRO CLEANING SYSTEMS**, 152 Venus St., San Francisco, CA 94124. Kim Dang, 152 Venus St., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kim Dang. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Jun 25, 2008. **July 2, 9, 16, 23, 2008. L#424001.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312670-00 The following person is doing business as **LEI TRANS-PORTION**, 875 Sacramento St. #101, San Francisco, CA 94108. Peter K. Lei, 875 Sacramento St. #101, San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter K. Lei. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 26, 2008. **July 2, 9, 16, 23, 2008. L#424002.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312733-00 The following person is doing business as **VALMAR AND MISSION PROPERTY MANAGEMENT**, 6 Valencia St., San Francisco, CA 94103. Antelope Halawan Properties LLC, 2700 Summit Dr., Burlingame, CA 94010. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Adib Khouri. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 30, 2008. **July 2, 9, 16, 23, 2008. L#424003.**

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312791-00 The following person is doing business as **THE WHOLE BODY WORKSHOP**, 3350 18th St., San Francisco, CA 94110. Benjamin J. Ferrari-Church, 44 Duane St., Redwood City, CA 94062. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Benjamin J. Ferrari-Church. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 1, 2008. **July 9, 16, 23, 30, 2008. L#424102.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312840-00 The following person is doing business as **THIRD RAIL DESIGN LAB**, 601 Minnesota St., Studio 216, San Francisco, CA 94107. Thomas Brian Chiaramonte, 601 Minnesota St., #216, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/3/08. Signed Thomas Chiaramonte. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 3, 2008. **July 9, 16, 23, 30, 2008. L#424101.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312875-00 The following person is doing business as **URBAN YOGIS**, 2872 Folsom St., San Francisco, CA 94110. Anthony P. Biduck, 2872 Folsom St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Anthony P. Biduck. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on July 7, 2008. **July 23, 30, Aug 6, 13, 2008. L#424301.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312900-00 The following person is doing business as **BLOODWIZARD**, 2333 Mission St. #6, San Francisco, CA 94110. Justin B. Visser, Antonius Dintcho, Ronald A. Coronel, Rico C. Castro, Emile G. Janicot, 2333 Mission St. #6, San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Justin Visser. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on July 8, 2008. **July 16, 23, 30, Aug 6, 2008. L#424202.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312901-00 The following person is doing business as **ESOTERIC BODY**, 541 Mississippi St., San Francisco, CA 94107. Michael Sims, 541 Mississippi St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/8/08. Signed Michael Sims. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 08, 2008. **July 16, 23, 30, Aug 6, 2008. L#424203.**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. A-0312915-00 The following person is doing business as **WICKER-WICKER-WICKER**, 485 B. Carolina St., San Francisco, CA 94107. William Oiffen, 8320 Cabrillo Hwy, Montara, CA 94037. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed William Oiffen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 8, 2008. **July 16, 23, 30, Aug 6, 2008. L#424204.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545192. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Beatriz Carolina Strazzera for change of name. TO ALL INTERESTED PERSONS: Petitioner **BEATRIZ CAROLINA STRAZZERA** filed a petition with this court for a decree changing names as follows: Present Name: BEATRIZ CAROLINA STRAZZERA. Proposed Name: **BEATRIZ CAROLINA O'DALY**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Endorsed Filed, San Francisco County Superior Court of California on July 11, 2008 by Gordon Park-Li, Clerk. Cristina Mautista, Deputy Clerk. **July 23, 30, Aug 6, 13, 2008. L#424302**

No. **08DR1002501B** Dept. I
In the First Judicial District Court of the State of Nevada in and for Carson City
BRAD JAMES AULTMAN, Plaintiff, Vs. BELLEN ABOD AULTMAN, Defendant.
SUMMONS
THE STATE OF NEVADA SENDS GREETINGS TO THE ABOVE- NAMED DEFENDANT:
NOTICE! YOU HAVE BEEN SUED. THE COURT MAY DECIDE AGAINST YOU WITHOUT YOUR BEING HEARD UNLESS YOU RESPOND WITHIN 20 DAYS. READ THE INFORMATION BELOW.

TO THE DEFENDANT: A civil Complaint has been filed by the Plaintiff against you.

- If you wish to defend this lawsuit, you must, within 20 days after the Summons is served on you, exclusive of the day of service, file with this Court a written pleading in response to this Complaint.885 East Musser Street, Suite 303L, Carson City, Nevada 89701-3031
- Unless you respond, your default will be entered upon application of the Plaintiff and this Court may enter a judgment against you for the relief demanded in the Complaint, * which could result in the taking of money or property or the relief requested in the Complaint.
- If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your response may be filed on time.
- You are required to serve your response upon Plaintiff's attorney, whose address is 792 Vavricka Road, Montfort, WI 53569.

ALAN GLOVER, Clerk of Court
By C. Franz, Deputy Clerk First Judicial District Court, 885 Musser Street, Suite 303L, Carson City, NV 89701-3031

Dated this 3rd day of June, 2008.
* Note- When service by publication, insert a brief statement of the object of the action
RETURN ON SERVICE AFFIDAVIT OF SERVICE SS.
(For General Use)

STATE OF _____
COUNTY OF _____
_____, declares under penalty of perjury: That affiant, and was on the day when he served the within Summons, over 18 years of age, and not a party to, nor interested in, the within action; that the affiant received the Summons on the _____ day of _____, 200____, and personally served the same upon BELLEN ABOD AULTMAN, the within Defendant, on the _____ day of _____, 200____, by delivering to the said Defendant, personally, in _____, County of _____, State of _____, a copy of the Summons attached to a copy of the Complaint.

I declare under penalty of perjury under the law of the State of Nevada that the foregoing is true and correct. Executed this _____ day of _____, 200____.

Signature of person making service
NEVADA SHERIFF'S RETURN SS.
(For Use of Sheriff of Carson City)
STATE OF NEVADA CARSON CITY

I hereby certify and return that I received the within Summons of the _____ day of _____, and personally served the same upon BELLEN ABOD AULTMAN, the within named Defendant, on the _____ day of _____, 200____, by delivering to the said defendant, personally, in Carson City, State of Nevada, a copy of the Summons attached to a copy of the Complaint.

Sheriff of Carson City, Nevada
Date: _____
By Deputy _____
AFFIDAVIT OF MAILING SS.
(For Use When Service is by Publication and Mailing)
STATE OF NEVADA COUNTY OF

Declares under penalty of perjury: That affiant is, and was when the herein described mailing took place, over 18 years of age, and not a party to, nor interested in, the within action; that on the _____, 20____, affiant deposited in the Post Office at Reno, Nevada, a copy of the within Summons

attached to a copy of the Complaint, enclosed in a sealed envelope upon which first class postage was fully prepaid, addressed to BELLEN ABOD AULTMAN, the within named Defendant, at _____; that there is a regular communication by mail between the place of mailing and the place so addressed.

I declare under penalty of perjury under the law of the State of Nevada that the foregoing is true and correct.
Executed this _____ day of _____, 200____.

Signature of person making service
NOTE- _____ If service is made in any manner permitted by Rule 4 other than personally upon the defendant, or is made outside the United States, a specific affidavit or return must be made.

FIRST JUDICIAL DISTRICT COURT STATE OF NEVADA IN AND FOR CARSON CITY AFFIRMATION Pursuant to NRS 239B.030

The undersign does hereby affirm that the preceding document, SUMMONS (Title of Document) filed in case number: New Case _____ Document does not contain the social security number of any person.

-OR-
Document contains the social security number of a person as required by: A specific state or federal law, to wit: (State specific state or federal law)
-or- For the administration of a public program
-or- For an application for a federal or state grant
-or- Confidential Family Court Information Sheet
(NRS 125.130, NRS 125.230 and NRS 125B.055)
Date: 5/21/08 signed BRAD JAMES AULTMAN
(Attorney for)

Publication Dates July 23, 30, Aug 6, 13, 2008. #424304

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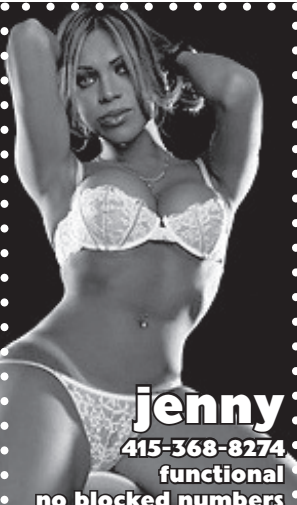
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★ panties! ★ ★ ★ ★ ★
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psychic dream astrology

JULY 23-29

ARIES

March 21–April 19
Stop tripping on details or you'll find yourself on a short, thorny path to Stink Town! Change your own actions and patterns instead of thinking about what others are or aren't doing. It'll improve your relationships and give you more of that elusive inner peace the hippies always talk about.

TAURUS

April 20–May 20
Look deep inside and find the creativity you need to deal with life's frustrations this week, Taurus. You are struggling because you tried to skip some important steps in a situation that required gradual progress. Face things directly, even if the way forward in the long run means taking a few steps backward now.

GEMINI

May 21–June 21
It's hard work being emotionally present with others when you are so focused inward that you're sipping Astro-Twin tea in a Gemini-wallpapered bubble. Turn your attentions outside of your me-bubble. Meet your peeps in some sort of social Switzerland, a land where neutrality reigns.

CANCER

June 22–July 22
You can't control disaster, passion, mortality, or taxes, pal. You can only make the decision time and time again to deal with the drama life is serving you. Be open to learning from others while you hold your ground this week. A good sense of humor will help you stay on track.

LEO

July 23–Aug. 22
The danger of a person taking on too much is that said person can freak out midstream, drop everything, and go on an anxiety bender. Don't let this be you, Leo. Get clear about where you're at and what you can handle from there. Edit before you overload as a preemptive strike to your emo beasts of burden.

VIRGO

Aug. 23–Sept. 22
Virgo, do the hard and humble work of taking care of the old to make room for the new in your relationships. Be a communication queen by being royally direct and honest. Move things forward by breaking out of ruts and practicing emotional presence. Then let your people meet you in the middle.

LIBRA

Sept. 23–Oct. 22
Like the ugly duckling that became a swan, you can transform old, gnarly emotional patterns into new ones and find a state of grace. Break the habit of putting yourself down — it's a self-fulfilling prophecy. Instead, love yourself enough to truly let others love you back. Otherwise you're just going through the motions of amour.

SCORPIO

Oct. 23–Nov. 21
Your expectations haven't been met and your heart is all soggy. You're like one giant pout. Even though you may be caught up in a sad affair, look at it as an opportunity for growth. You can't lose what is truly yours, so investigate your attachments to learn what you're really

holding onto. It's a time for letting go.

SAGITTARIUS

Nov. 22–Dec. 21
Don't cling to the past. Don't project into the future. What does that leave you with? The time to have a good life in the here and now. Gather your courage and take risks that feed your heart and open you up. Pluto is soon to leave your sign, so use its energy to make positive changes.

CAPRICORN

Dec. 22–Jan. 19
Take as much responsibility for the good in your life as you do for the bad, Cap-itán. Dynamic changes ahoy, and if you can set your sail for a steady course, then you will be ready for any kind of weather that comes. Let your integrity guide you, especially in those choppy waters.

AQUARIUS

Jan. 20–Feb. 18
Confidence is so sexy! On the other hand, no one likes an egotistical me-machine. Hold your own this week, but remember that sharing is caring. Your vision for the future is all rosy and bright, so don't let vanity cloud the picture. Share your fierceness with others in a way that includes them.

PISCES

Feb. 19–March 20
It is definitely true that some changes need to be made. What you need to be careful of is dwelling so much on your frustrations that you stir up more shit than you clean up. Try to find as many positive things as you can about the very things that irk you before you try altering anything. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

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Adventures in eroscillation

By Andrea Nemerson
> andrea@altsexcolumn.com

Dear Andrea:

I'm in my 20s, I've had a few partners, I masturbate fairly frequently (since childhood), and I have no hang-ups that I can identify. In fact, I enjoy having sex as often as possible (usually more often than my partners can keep up with). However, I don't think I can orgasm. I have no problems enjoying sex, and I can feel myself building up to an orgasm, but just at the point where it feels like I may reach the peak and crest over, suddenly everything just ebbs away and fizzles out. What gives?

Love,
Going Nowhere

Dear Going:

You too? I had a bunch of these questions this year, but I don't think there's any sort of trendy "no orgasms are the new orgasms" thing going on here. I think the orgasmless female sexual experience is with us always. And due to the cosmic joke part wherein our most sensitive bits ended up outside while most of our partners are driven to lodge themselves inside, I don't expect this phenomenon to go away anytime soon.

You, though — are you saying you don't come from masturbation either, even though you diligently practice like a good girl? That is frustrating! And it tells me that despite a professed lack of hang-ups, you are likely just not comfortable — sorry for the dismal cliché but there is no better way to say this — "letting go." It's truly unlikely that you lack the capacity — that just doesn't happen much with young, healthy women. What does happen is fear, inhibition, and "spectatoring," or allowing oneself to be distracted from the moment by wondering what one looks like or what one's partner (even imaginary ones) is thinking of one's performance, and so on. As I mentioned the last time (see "Going solo," 02/20/2008), one of the best sources for exercises aimed at getting one's inner critic to STFU is Julia Heiman and Joseph LoPiccolo's *Becoming Orgasmic* (Prentice Hall, 2003), although there are tons of similar resources out there.

There are also tools available that simply didn't exist when pioneering works like *Becoming Orgasmic's* original 1980s version were being written — and by "tools" I don't mean coping skills and so on, as referenced by therapists and therapy geeks. I mean tools that use batteries or alternating current. Some of the stuff out there now is just mind-blowingly efficient, so much the right tools for the job that they practically dare you not to come. Try something in the way of the Rabbit Pearl or one of its many descendants, any of these things that rotate, undulate, buzz, flicker,

dice, puree, and frappé. Then see if you're still having a problem.

Love,
Andrea

Dear Andrea:

My ex-boyfriend was able to give me multiple orgasms, usually using his hands. I mean real, one-after-the-other, sometimes three or four in 60 seconds. I haven't been able to replicate this myself and I haven't found anyone else who has quite the same effect on me. I miss it. Do you have any advice? I'm sure there's no foolproof way to recreate this experience — step one, step two, presto! — but any tips from you or your readers would be welcome.

Love,
Miss the Multiple

Dear Miss:

Foolproof, no, but quite reliable, certainly. Just because you have not shared the above writer's frustrations does not mean you can't share her prescription: high-tech sex toys, the kind with something that goes in and something that stays out and various things that go 'round and 'round.

My favorite sex toy vendor, for no real reason other than that it is local to me and staffed with friendly nerdy chicks who can write a decent sentence and test everything before considering carrying it on the site, is Blowfish.com. And while you don't have to shop there, you should certainly give its Web site a look. The "luxury toys" section is especially fun — even if you don't want to spend \$119, isn't "The Cone" fascinating? It's just a pink silicone, well, cone with a 16-function motor, and I suspect it may exude "come to me" pheromones like the similar-looking pink jelly monsters in erotic science fiction are wont to do. (They then enslave you and breed in you and you die, but that's another story.) It even has an "orgasm button" (isn't the whole thing an orgasm button?) for the impatient.

Then there's the Erosillator, which I love because it sounds and looks like something a bearded, dispassionate 19th-century physician might have used to solicit nervous paroxysm from hysterical housewives.

It also carries less rarified and less expensive options, of course, all of which are rather remarkable examples of modern and mostly Japanese engineering. And I can pretty well promise there was nothing your boyfriend could do with his hands that these can't do with their ... parts. Admittedly, however, they don't love you. Is that part of the equation necessary, do you think?

Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

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SF, 39, shy, caring, feminine, health-minded, classy and fun-loving. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, relaxing and more. Seeking SM, 39+, for friendship and possibly more. ☎263705

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SBM, 34, 5'11", 175lbs, loves camping, nature, cooking, cuddling, bowling, movies. Looking for SF, 18-65, for friendship or more. ☎284159

WHERE ARE YOU?

SWM, 46, looking for SA/WF, 18-40, who likes going out and having fun, plays, just about everything! ☎284461

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Fit SM, 49, 5'10", 180lbs, long blond/blue, iron worker, loves seafood and steak dinners, old trucks. Looking for fun female for possible relationship. ☎284555

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NO STRINGS

SBM, 43, 5'5", medium build, seeks W/HF, 21-55, for no-strings good times. I enjoy shooting pool, beaches, malls, and more. ☎285103

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SBM, 31, light smoker, seeks SF, 26-36, for friendship first, maybe more. Let's meet for dinner, a movie, or a nice walk! ☎286617

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GOOD VALUES

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